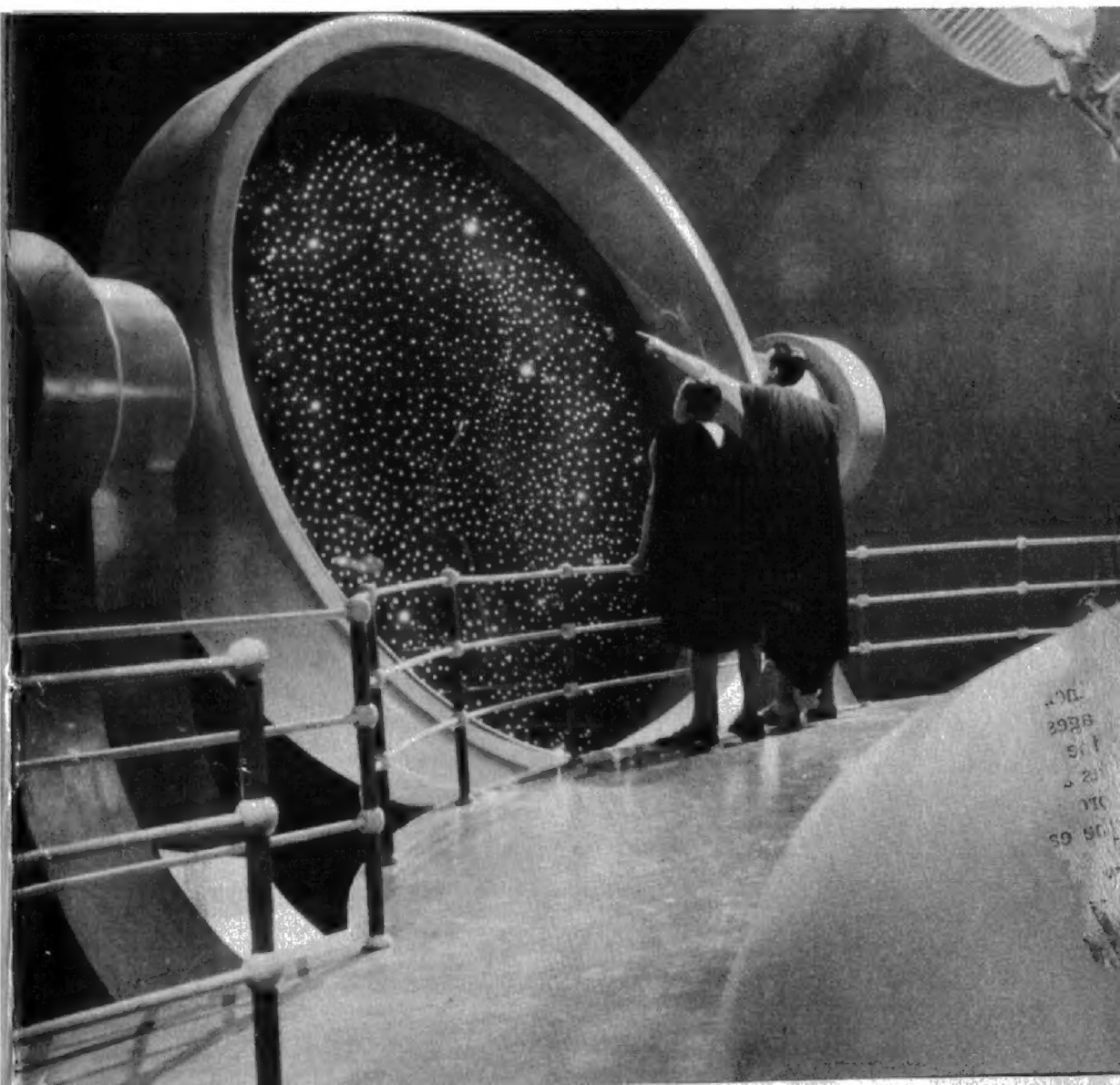


The Journal of **SCIENCE-FICTION**

1953

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The Journal of SCIENCE-FICTION

VOLUME 1 NUMBER 4

1953

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The Time Draws Near...

This is the fourth and last issue of the Journal of Science Fiction.

The cause is malnutrition, both of material and of readers. A number of people have offered to subsidize and/or continue the JSF. Unfortunately the words of people are one thing; their deeds are another. Since it is apparent that JSF is not reaching and has little possibility of reaching its potential audience, there is little point in continuing. This decision has been reached after a great deal of thought. So let there be no wailing or gnashing of teeth. If a publication fails to satisfy the needs and desires of its time; it deserves to die.

All unexpired subscriptions are being returned. Sagacity is to be admired but faith is to be rewarded. To those who sent in their money in advance, the cost of this issue is twenty-five cents. To the cagey people who bought their issues one at a time, the cover price of fifty cents is required. There will be no trades. It is impossible to pay printing bills with piles of fan magazines, no matter what their intrinsic merit. The sooner the many amateur publishers in the group of science fiction enthusiasts learn this elementary fact of economics, the better it will be for them and for science fiction.

In the following editorials certain positions are taken. They should not be accepted as "true" or "desirable" or even "original." They represent the considered opinions of two people who have a combined reading experience in science fiction of over thirty years; a record difficult to equal and harder to surpass.

Sex and Science Fiction---

That sex was to be science fiction's last frontier should have been expected. The cynical transformation of science fiction from a literature of ideas into a literature of style is just about complete. The taboos are falling, the editors tell us. Such stories as "The Lovers" (Startling Stories August 1952), "No Land of Nod" (Thrilling Wonder Stories December 1952), "The Virgin of Zesh" (Thrilling Wonder Stories February 1953), "The Veiled Woman" (Fantastic Nov-Dec 1952) etc. are examples of the "new science fiction", the science fiction without science but with the Kinsey cum Spillane approach oozing from every line. Is it a truism that as an art form becomes popular, it must also be degraded? Is science fiction to be a literature of gloom, of despair, of degradation? If this is the "escapism" (a favorite editorial cliché) that is supposed to draw new readers into science fiction, what are the benefits of escaping from the grim and harsh world of reality into the grimmer and harsher world of fiction? The neo-realism of Hemingway and his school is as distorted a view of reality as that of the Victorians. Life is neither black nor white in texture but gray. We refuse to believe that it is a dirty gray. The reader was allowed hope, in the early days of science fiction, that science could solve many, if not all the problems of the universe, while today, in the slick and empty words of our over-paid (perhaps?) and over-praised writers, there is a complete and terrifying poverty of rational attitudes and concepts. We say, and with characteristic bitterness, "Our writers write well --about nothing." And to the publishers, editors, and writers of today we say and with heavy heart, "In utilizing the many unique advantages of science fiction both as literature and as entertainment, you have fallen short, painfully and dreadfully short. And the day of reckoning will come for you as it has already come for us."

Continued on page 38

British Fantasy Pocket Books

By

CAPTAIN KENNETH F. SLATER

In my early days as an officer in the British Army I was informed (among other things) that the correct way to write a letter was, first: give a rough outline of the subject with references, second: make your "points" in order of importance, and third: summarise, draw conclusions, outline action required, and etcetera.

As far as I am aware this should hold good for writing articles, but I never seem to accomplish anything so neat and tidy! Please bear with me then, while I hum and haw and haver on the subject of British Science-Fantasy books

A few generalities first. The standard of the British items varies from the "very poor" through "mediocre" to the "almost good", with an occasional "good" item, and a rare issue that I would label "excellent." You may judge my standards by the fact that I label Astounding Science Fiction and Galaxy Science Fiction good to excellent; Thrilling Wonder Stories and Startling Stories mediocre to excellent; Amazing Stories very poor to mediocre. My statements do not include the odd items put out by Penguin and Pan books, such as the late George Orwell's Animal Farm, Doyle's The Lost World, and Stapledon's epic Last and First Men. In the main I have as my target the "original" work from publishers who are making a "special line" of science-fantasy.

Next, it must be recalled that the British reading public doesn't have a history of twenty-plus years of wide-spread science-fantasy publication, and therefore has not yet been "educated" in the field. Consequently the type of story acceptable is simpler in form than that currently in use in the United States of America. There is, nevertheless, a good hard core of readers with an adult taste, and therefore progress to the "modern" type of story should take considerably less than the twenty-five years of development required from the days of the first Amazing to the current Astounding Science Fiction and Galaxy Science Fiction story types.

Third, the reasons for the sudden influx of science-fantasy pocket books must be examined. These reasons are varied but fall into two broad classes.

One is that a number of publishers noted the quantity of reprint American science-fantasy magazines appearing on the British stands, and naturally jumped on the band wagon with original material.

Another is that the "blue nosed boys" became aware of a large amount of pornographic literature circulating, with some resultant confiscations, and a general tightening of censorship-even mildly "dirty" stuff was then frowned upon-and so certain publishers of paperbacks had to find new fields to exploit. Not alone those who had produced really "nasty" items, full of bosoms and bottoms, but even those who with the best will in the world had issued items verging on the pornographic. These are, I think, the two main reasons which, combined, resulted in the flood of eighteenpenny paperbacks dealing in science fantasy, which started in 1949 and still continues.

These remarks serve as the rough outline recommended by the Army, and now I will make some points. If for points you read "talk about some publishers" we will understand each other, as I intend to discuss the various publications in that fashion.

One of the most prolific publishers has been Curtis Warren, Ltd. with some thirty titles issued since late 1949. All these have been single complete stories, a fact that is common to almost all of these publishers. The first two titles issued were Earth Invasion Battalion and Murder by Telecopter, credited to a gentleman named Denis Hughes. Neither of these two did I manage to read. I tried, oh yes, I tried..., but what little I read, I forgot as soon as possible.

Subsequently, Mr. Hughes has produced a few titles, but Curtis Warren's mainstay-authors have been Gill Hunt and King Lang, who have at this writing have been credited with nine and seven titles respectively. The tales, despite their often impressive titles, have been simply plotted, and written in a style more suited to westerns, detective stories and love romances than to science fiction. The pseudo-science has been unlimited, the science negligible.

I must say here that these comments are mainly formed from other people's opinions, my own reading of the stories being in most cases a matter of a few odd pages here and there. However, I'm informed that the standard has improved, the pseudo- in front of the science, decreasing, and the style of writing becoming a little less unimpressive. So I recently read two or three of their works, and found them to be quite enjoyable, although capable of much more improvement.

This is understandable. It is highly probable that few if any of the writers employed by Curtis Warren, or even most of the other publishers had heard of science-fiction before 1949. When called upon to produce such material one can imagine the authors feverishly studying the few reprint USA magazines available, and attempting to formulate stories. Naturally such material as they produced would be glossed with a few planets, ray guns substituted for automatics, spaceships for horses or other Terran means of transport and bems (Bug Eyed Monsters) for Indians, crooks or what have you. But basically it would remain the same. As they became more acquainted with the field and its possibilities, their imaginations would be given wider rein. Let it be hoped that as they realise also the limitations of scientific "extrapolation", their stories keep more within the bounds of reason and logic.

Seion Publications Ltd. is the second publishing house with an immense stack of pseudo-scientific fiction to their credit or discredit, depending on your viewpoint.

Stock author of this series has been Vargo Statten. A rumor of high

probability has it that this name is a pseudonym for John Russell Fearn, and from what few of these pocket books I have read, this rumor has my agreement. The stories resemble those published under the name of Fearn, Thornton Ayre, and Polton Cross in Amazing Stories during the 30s and early 40s. As in "Liners of Time" (Amazing Stories 4 part serial beginning May 1935) and its sequel "Zagribud" (Amazing Stories 3 part serial beginning December 1937), to quote two examples with which some readers will be familiar, these stories contain references to every conceivable bit of equipment from the kitchen sink upwards-and downwards. Certain similarities of plot are also noticeable, although none so close that one could honestly say that a given title is such and such a yarn, rewritten and lengthened.

Recently Scion have introduced, if not new authors, at least two new names. Statten having been credited with the first twenty of their titles, we then get Arnold Brede with Sister Planet, an earthlike world on the other side of the sun, and Spawn of Space by Franz Harkon. These two I have read, and the latter is the better; despite the fact that he also introduces a planet, Mellanya, into the solar system where it does not, to the best of my knowledge exist. Harkon glosses over the scientific detail, and writes a fairish yarn. Mr. Brede, however, takes off, jet assisted, from the earth, with some gorgeous figures of speeds, distances, gravity strengths, and other items which, I feel, would cause consternation in the hearts of Willy Ley and Arthur C. Clarke. Even on a simple arithmetical basis I could find fault with them! The rest of the yarn is a battle between big business and the "true" scientific mind, for the new planet.

Neither Curtis Warren nor Scion have restricted themselves to science-fiction. In what I can only assume to be an effort to "cash in" on the fame of Edgar Rice Burroughs' character Tarsan, Curtis Warren released a series covering the adventures of "Azan the Ape Man" written by Marco Garron (again rumored to be John Russell Fearn). The less said of these, the better. Scion has continued with a more familiar line of westerns and detective stories.

Mr. Fearn has been credited (or blamed) for many other titles appearing under other names. Not always has his identity been hidden from view, however. Under his own name four titles have appeared, Warrior of Mars, Emperor of Mars, Red Men of Mars, and Goddess of Mars. Shades of John Carter and Dejah Thoris! In this series the hero is kidnapped by a Flying Saucer. It develops that the white Martians are descendants of an early (Atlantean) civilization, and they face extinction by the red Martians who are native to the planet. They have been searching Earth for a man with an "aureal vibratory-rate" of some fabulous figure and lo and behold, our hero is the man. Accordingly he weds the princess and saves the world. This object he achieves, more or less, after a series of astounding and utterly illogical adventures lasting drearily through the four books. At least I assume they last through the four books. I only managed to read two of them, by which time I would happily have seen either side blow themselves and their opponents out of existence. These were published by Hamilton and Co(Stafford)Ltd., who have subsequently improved their standards. You will read more of them later.

A somewhat higher standard was set by World Fantasy Classics (Messrs. John Pemberton and World Distributors) with a series of reprints and originals..First of these was by good old Edmond (World Saver) Hamilton with Therkol, Lord of the Unknown better known as "The Prisoner of Mars" from Startling Stories May 1939. Manly Wade Wellman was represented twice, with The Beasts From Beyond ("Strangers on the Heights" Startling Stories Summer 1944) and Devil's Plant. Shadow Over Mars by Leigh Brackett was another good selection. This last from Startling Stories Fall 1944. Edmond Hamilton's Monsters of Juntouheim ("A Yank at Valhalla" Startling Stories January 1941) completes the roll of reasonable reading from this publisher. Two items reprinted from the Australian paperback fiction, The Metal Monster and Master Mind Menace, both by Belli Luigi, would have done better never to have been

printed at all, at least as science-fiction, being of the pseudo-scientific detective type. The poor man's Sax Rohmer. Last title in the series to date (Editorial Note: This article was received in February 1952) was When the Earth Died by Karl Mannheim, a yarn which appealed to my peculiar sense of humor, but which was not designed to be humorous but rather tragic. This is not recommended reading. To the best of my knowledge, it isn't a reprint.

As you will have noted, World Fantasy Classics have not been prolific publishers, nor can they, with but one 'original' story under their imprint be considered representative of the British publisher who is taking a serious (?) interest in science fiction. Nevertheless they must receive special mention on one point. The format of their publications has been undoubtedly the best. A glossy semi-stiff cover with quite good art work plus a high grade of paper, almost of book quality, coupled with clear and careful printing add up to make this short range of pocket books an outstanding effort by themselves. When one also considers that instead of the common wire stitches, they are 'bound' book fashion with thread, they make a very good value for eighteen pence (1/6) which is the rough equivalent of twenty-five cents American.

Of the more productive publishers, but slight mention has been made of one for which I have something in the way of a tender regard. Messrs. Hamilton (Stafford) Ltd. Commencing with the title Mushroom Men From Mars, they have by the end of 1952 issued twenty-eight pocket books in their Authentic Science Fiction Fortnightly series. A paper shortage forced a change in both title and frequency to Science Fiction Monthly. It is now titled Authentic Science Fiction. In my opinion the first four or five titles were not too good, but an honest endeavor has been made by the publishers and editors to improve the standard, with the result that many of the tales subsequently used, have been of a much higher standard.

However, this is not the main reason for my tender regard. Of all the publishers in Britain, Hamiltons have been the only ones to recognise the existence of a 'reader following' i. e. fantasy fandom. Despite the fact they use but one long story in each issue (now changed), they print readers' letters, have an editorial department and invite criticism, use a small number of book reviews, and are willing to give publicity to amateur efforts in the field.

Not only this, but the editorial staff are willing and glad to find new authors, and give manuscripts serious consideration. Unsuitable yarns are returned with quite a bit more than the usual rejection slip. If the author shows any promise at all, he gets a lengthy letter explaining the faults of his masterpiece and offering suggestions for improvement. How do I know? I have three such letters already!

Mr. L. G. Holmes, the first editor of Authentic Science Fiction, was, I gather, a little uncertain of his ground when the series commenced and enlisted the practical aid of H. J. Campbell who became Technical Editor and is now the editor even though retaining the word technical before the editor. He is qualified to enter after his name "F.C.S., F.R.H.S., M.S.C.I., F.B.I.S."

In addition to the Authentic Science Fiction series, other occasional pocket books on science fiction themes appear from this house. Hamilton's material is of constantly increasing caliber. Authentic Science Fiction is definitely here to stay and I for one am glad to see it-which is more than I can say for the next batch of science fiction (?) "literature" to be mentioned.

Gaywood Press have some of the advantages of World Fantasy Classics in format. Having said that, I've covered them. Their first title was, I think, The Trembling World by Astron del Martis. Once again, John Russell Fearn has been accused of being del Martis. This hardly tallies with the claim made by Gaywood-I quote:

"...is the pen-name of an American scientist, who has become recognized as an authority on certain aspects of interplanetary travel. He is also a brilliant story teller, who uses his special knowledge of astrophysics in the writing of imaginative tales set in that never-never land beyond the earth's atmosphere."

"Never never" at least is appropriate!

Conducting, as I do, a rather erratic correspondence with a number of gentlemen in the United States of America who are probably entitled to be placed in the class of "scientists", I'm sure that these gentlemen would be the first to repute any even so slight association with Astron del Martia. He, like Vargo Statton, throws anything and everything into his stories, in a hodge-podge of pseudo-science. In the British Army we have an expression "blinding with science", by which we refer to those folk, who, knowing little about their subject, attempt to disguise this lack by means of a rapid fire flow of talk, quotes of Army Council Instructions, and Regulations, and so confuse the listener that he is totally unable to make a fair appraisal of what is said. This term, with the addition of "pseudo" in front of "science" may well be applied to Astron.

Gaywood's second string author is Ralph L. Finn who made quite a hit with a book titled Time Marches Sideways, a very enjoyable, if somewhat sordid and unhappy piece of writing. The backcover blurb on Mr. Finn describes him as "an expert about the mystery of the universe." To quote one of my correspondents "if nothing else, that is at least a new name for sex."

In addition to sex, sadism also infiltrates the science-fiction written by this gentlemen. A scene wherein female bull fighters destroy a bull by cutting-off its genital organs may be an episode of some slight worth in a yarn. I don't know. But when a constant repetition of similar incidents occurs, I get slightly bored and sick! The science in the stories is quite good - as a joke. Blue sky midway between Earth and Venus, and a roof to keep out the bad weather on space ship, are typical. Those of you who may have read my review of the tale "Capture on the Flying Saucers" will already know whereof I write!

Four (or is it five?) titles from this publisher so far. There are more scheduled! The doubt in the number published is because of Operation Venus, one of the first titles to appear in this last two year's epidemic of pseudo-scient'fiction, and one which did bear the name of John Russell Fearn. I don't possess a copy, and I cannot recall the publisher, but thoughts that it was either Scion or Gaywood insist on creeping into my mind. Operation Venus is notable only for the fact that it was in most parts of the British Isles the first sign of this science-fiction rash. About the same time Worlds at War appeared, from Tempest Publishing Co. This title is notable on two counts: first, it contained short stories, the only pocketbook in this crop with them (except the John Spencer magazines, of which more later) and second, because of the surprisingly high standard of these yarns. At least one author's name will be familiar to a few American readers-F. G. Rayer. His story "Fearful Banner" was the lead story of the five published in this one hundred and twenty-eight page pocket book/magazine and was an excellent short piece. Other material included: "Masque" by Somerset Draco; "Dodie Slammed the Door" by E. R. James; "Scapegoat" by Edward Hannah plus "The Cleverjacks and the Moonstalks."

At a very much earlier date, 1946 in fact, when New Worlds was published under the imprint of Pendulum Publications, and the fan-financed Nova Publications was not even a dream, two science-fiction and one fantasy-fiction pocket books were issued by Pendulum. The science-fiction yarns were Wings

Across Time and Other Eyes Watching. The fantasy item contained a selection of short Unknown type stories of good quality. When Pendulum failed, this series ceased, and for three years the field was empty, except for such items as Penguin and similar publishers might put out. I mention these purely in passing. Pendulum's efforts had no connection with the present crop, and from Penguin I have letters on file stating that there is no public interest in science-fiction, and they therefore don't consider publishing any -this despite their printing of Stapledon's Last and First Men, Orwell's Animal Farm, and Nordenholt's Million by J. J. Connington, and several similar items!

To return to the main issue-the issue of science fiction by people who do claim to be publishing it. John Spencer and Co. entered the field fairly early with Futuristic Science Stories and Worlds of Fantasy. Both of these contained short stories. Crude stuff, very definitely of the "Cowboy and Indian school." All planets, and they are countless, have the same gravity, the same atmosphere, and pretty much the same inhabitants. Mutants appear-usually disguised as moronic individuals with hulking brute bodies. Robots clank onto the scene, fire a burst or two from their inexhaustible six-sorry-ray guns, and clank off. Vegetation sucks blood, androids with warped brains enslave innocent "Earthian" maids. Rustlers-apologies-space pirates swoop down and pillage the cattle-excuse me-valuable umpterion ore. In the face of all these devastating dangers, and through some three or four thousand words, the heroes survive, to achieve a brilliant coup d'état or something in the last two hundred words.

So successful was this amazing literature, that John Spencer and Co. have added to their string of titles Tales of Tomorrow and Wonders of the Spaceways.

Early in 1951, after a combined total of eleven issues, they faded out, and I thought they had gone forever. But no! Miracles do happen. As I was writing the original draft of this article, Futuristic Science Stories #5 and Worlds of Fantasy #4 were sent to me by John Spencer and Co. More important, they were vastly improved in content. I was able to read all the yarns, and actually enjoyed three, in both publications! I was reliably informed that the titles would continue to appear at roughly bimonthly intervals.

Aside from this, when I was attempting to point out to John Spencer and Co. that far better material was available than that which they were printing, I sent them a yarn by Terry Jeeves. This yarn was intended for publication in my magazine Operation Fantast, and a copy was sent to them purely to demonstrate what a fan could write for me, without payment. This was carefully explained in my letter, and I offered to get fans to send manuscripts for possible publication, pointing out that most of the fans would be glad of a purely modest payment, plus the egoboo.

A letter accepting MY story, accompanied by a check, was the reply I received. Was I shaken! Terry received the payment, of course, and he received the credit in the book also. But yarn was in my opinion the best published in those eleven issues. What did upset me, was trying to find another yarn to print in Operation Fantast-but at least one manuscript sent to Operation Fantast has earned a cash payment!

After John Spencer and Co., I have only three publishers to mention. Messrs. Edwin Self has only two titles although others are scheduled. George Sheldon Brown is credited with Destination Mars (familiar sounding title, isn't it?) and Conquerors of Venus appears under the name of Edgar Rees Kennedy. For comments see Curtis Warren remarks.

The most recent of all, Cherry Tree Pocket Books (Kemsley Press) has entered with a series of five titles, all USA reprints. These have been Kid From Mars by Oscar J. Friend; the Wollheim anthology Flight Into Space; John Carstairs, Space Detective by F. B. Long; The Sunken World by Stanton A. Cob-

lentz; The Last Spaceship by Murray Leinster.

There is another reprint series by W. H. Allen of Edgar Rice Burroughs' material. Mainly Tarzan tales, but of the eighteen titles so far listed do include Princess of Mars and Carson of Venus. Starting level in price with the other publishers, Allen raised the rate to 2/ (approximately thirty cents) with #11 in the series. However, an improvement in format made the additional cost worth it, and reprints of the earlier titles are also two shillings now.

Some general notes on format, covers, etc., and then I'll try to draw some conclusions. Average size of all these publications is 5" x 7" with a variance of not more than half an inch. Pages number from 114 to 160. Covers have been lurid in the main. Scion, until recently favored a cover picture which is best described as "kaleidoscopic", vari-colored triangles, rectangles, and other geometrical forms combined to form a very inferior picture, but still eye-catching. Curtis Warren's covers are brightly colored daubs, reds, greens, yellows, and blues. Usually a human figure or two, and some kind of mechanism, taking up all the cover space. No detail, no background, and somewhat "smeary." Others have been more varied in type, but in none of them would any accurate depiction of the story be disclosed, with the exception of Authentic Science Fiction. For binding, wire staples are the normal method. Paper is a thinnish pulp, but fairly tough. Most of the items are liable to lose their covers before they become unreadable. So much for that.

Now for those conclusions -but just what conclusions can be drawn, puzzles me.

One, however, sticks out. That is that the British market has been flooded with puerile trash, paper wasting, which is more inclined to frighten the intelligent reader away from, than attract him to science fiction. A second is that an awful lot of paper has been wasted; but that is not unusual, and hardly worthy of comment. A third, perhaps not so apparent, is that there has been a slight improvement in the standards over the past two years, and that some publishers are steadily continuing this improvement. They have perhaps realised that the appeal of "startling" literature exists in other than the "lower adolescent" and "moronic" groups of readers. (Note, the fact that "lower adolescent" and "moronic" have been used together does not mean that I consider the terms synonymous. I don't. Some publishers appear to, that is all.)

It may also be concluded that British publishers, so long with their heads buried beneath a pile of mixed "detective, western, and romance" fiction, have at last realised that another form does exist. Admittedly, their realisation is at the moment, misguided, and far from taking in the "Comic All" (apologies to E. E. Smith), but that is a job for the readers to rectify. Then again, the fact that so much unadulterated tripe can be produced, and sold, would tend to prove that it is what the general reading public of the British Isles want. If that is true, Lord help we few enlightened enthusiasts who subscribe to Astounding and Galaxy and read Heinlein with joy. That is not strictly true, I hope. The growth of science fiction in America took most of the thirty years to reach its present high level, and quite a bit of very low level stuff was and is still sold. I think we are making comparatively rapid progress, and feel that although we are starting at the bottom, and the publications are aimed at the lower levels, it may be safely assumed that the contagion of science-fiction will spread quickly to the upper levels of more discerning readers.

1952 Addenda (See editorial note below)

Hamilton is still improving, and about five months ago started a series of Panther titles, dropping their old pocket book series which had no specific title. The format, as with Authentic Science Fiction was improved, and the standard of the pocket books, in so far as the story content was concerned,

greatly improved over the average British science-fiction pocket book.

John Spencer, in addition to their short story pocket books under the Worlds of Fantasy, Tales of Tomorrow, Futuristic Science Fiction and Wonders of the Spaceways titles, have now started one-long-yarn-only series with only one out so far. With issues #6, #4, #7 and #4 respectively of the short story titles, they commenced using decorative, rather than illustrative pictures on the covers. There is some slight improvement in format, although the quality of the writing is still strictly for the juvenile market.

Curtis-Warren is now using "Curtis Books" as a house name for their fantasy and science-fiction pocket books. There has been a vast improvement in format and some of the cover pictures now used are really excellent, the binding is better, and the printing is legible in almost every copy I have seen. They have improved the story content, although still making the most outrageous claims as to the ancestry and writing qualifications of their writers. They have, or will have by the end of 1952, issued forty-two science-fiction titles and twenty fantasy titles during the year, and have a minimum of thirty scheduled for 1953.

Scion still continues, still printing titles by Vargo Statten. I understand that the contract with John Russell Fearn expires next (?) October, and so the introduction of new authors is probable.

The Kemsley Newspapers (Cherry Tree pocket books) with twelve titles out are by far the best. Latest reprints includes Who Goes There?, the John W. Campbell collection under the title of The Thing; Solution T-25 by du Bois; Vanguard to Neptune by J. M. Walsh; Typewriter in the Sky by L. Ron Hubbard. Although they have many titles up their sleeves, only Nelson Bond's Lancelot Biggs: Spaceman has been announced.

Gaywood Press, Ralph L. Finn and Astron del Martia titles, have not issued anything in the last six months, and although some one or two other houses have put out one or two titles, it would appear that in the main, the above mentioned publishers are the only ones firmly established in the wholesalers eyes, and therefore the major, and most-likely-to-succeed publishers.

EDITORIAL NOTE: Captain Slater's article was received by JSF in February of 1952, due to the long lapse of time, it was felt that Captain Slater should send some addenda for 1952 to bring the article up to date.

There may be a number of our readers who would like to obtain some of the items that Captain Slater has mentioned. They should contact his U. S. agent for information: J. Ben Stark
290 Kenyon Avenue
Berkeley 8, Calif.

For those who think this is crass commercialism, it is now stated that Captain Slater has nothing to do with this "advertising"; it is done at the request of Edward Wood of the JSF staff. With the operation of his trading and selling services, the publication of his magazine Operation Fantast plus sundry other publications and the excellent Handbooks, Captain Slater holds a central position in the fandom of Great Britain. Few science fiction enthusiasts in the world can measure up to his record of achievements.

EDITORIAL NOTE: Mr. Grant's article is reprinted by the kind permission of The Journal of Space Flight from its September 1951 issue. A few minor changes have been made by the author. The JSF feels that this article, while dealing with rocket societies, is not without lessons for the numerous clubs of the science fiction enthusiasts.

DESIGNS BY RICHARD BERGERON

Pros and Cons of Experimentation in Rocket

Societies

By

Lewis J. Grant Jr.

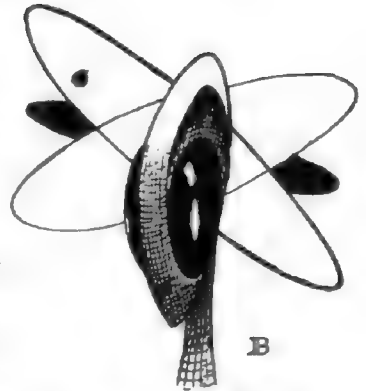
The Chicago Rocket Society is over five years old and like most rocket societies, sooner or later it reaches the "great debate" of rocketry: To experiment or not to experiment.

This problem is important and plainly marks a mile-stone in the history of the Society, for on its outcome depends the Society's growth and perhaps very existence and whether it will make a lasting contribution to the science of Space Flight. Unfortunately the histories of other rocket societies do not provide much of an answer. Many societies, such as the VfR (Verein für Raum-schiffahrt) and the American Rocket Society, have put both their time and money into experimentation and have shown worthwhile results. Many other societies have frittered away their energies on inconsequential, never-completed "rockets" or rocket motors and finally disappeared, the members finding little to interest them in lengthy discussions on pipe threads and brazing techniques.

On the other hand, a number of societies have existed for many years, doing what the experimenters sneeringly call "spit-balling." They have kept their members happy and interested although many have never seen a rocket in the "flesh." The Chicago Rocket Society at the moment is one of these. Also there have been societies that have disdained an experimental program and have kept discussions on a loftier plane, whose members have fallen away, perhaps from altitude sickness.

Of course the most important question to answer is: do we need an experimental program, and why? The usual experimental program is due to a stubborn belief by many rocketeers that only experimentation ever gets anywhere. Writing articles, publishing a journal and doing other chores such as abstracting may be interesting, but they are only theoretical and not-at-all-important. The only way a society can really make lasting and tell-tale accomplishments (these critics say) is to get out and build!

Another important reason for "experimental" programs, perhaps more important than the first, is the desire to build something that will work. This leads to the contradiction that many a society's "experimental" program starts off by expending a lot of energy on building a rocket or rocket motor whose design is already proven. In other words, the group is just a super model airplane club. Model airplanes of course are toys, while six foot rockets, besides being dangerous and exciting, constitute a "scientific experimental program" and are therefore more respectable. George Whittington summed this mentality neatly in his epithet "Toy-Builders."

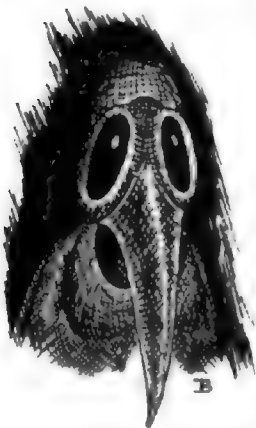


A much smaller group consists of people who really want to do some worth-while experimental work. They feel that they have some unique twist which should be investigated, some special fuel which should be evaluated. They are willing to admit that it will take a lot of effort for little gain, but they believe there is room for a program of proper scale, which will produce good results. In the Chicago Rocket Society, an example of these latter are our proposed "microrockets."

I am willing to admit that there may be other, better reasons for conducting an experimental program. However, let us look at the reasons for not having one. The first consideration is money. Even a small program costs many credits. And the smaller the program the less value the society receives for its expenditures, for there is a species of fixed overhead, extremely variable and hard to ferret out, but still there. Tools must be bought, working quarters must be furnished and even while the program is quiescent there is a small but continuous drain on the society's finances, simply because money which could be expended for other things must be earmarked for the project.

Another important requirement is time. It is natural that the most active members of the society will probably be the most active members on the building program. This means that much of the society's business will be neglected, most importantly the journal. The really active members of the society will either not show up at all at the meetings, or will show up and conduct a bitter debate on valve grease. (I have seen this happen.) The inactive group of members loses interest and starts to drift away. The society disintegrates into a small coterie of workers and a larger fringe of listeners and bill-payers.

Time can also work against the society. There is nothing more frustrating than to have a project which absorbs incredible amounts of time and money and never seems to get anywhere. In order to keep the interest of the members we must have a definite goal in sight, continually progress toward it and reach it within a reasonable time. Even under the best of circumstances this is a very difficult task.



Of course, in the experimental programs of most societies, we have not even started on the "experimental" part of the program. We have simply thrown hundreds of dollars and months of time into building a conventional rocket or rocket motor, for the experience. Finally comes the culmination of the experiment. The great day arrives. Dressed in old clothes and loaded with picnic hampers, the entire society, or what is left of it, adjourns to the testing ground. Here, we may assume all goes well. Everyone obeys the safety rules, or at least manages to stay out of bitter arguments over them. The motor is set up or the rocket is



charged and finally, comes the moment of firing. One minute later you usually have a tangled mass of wreckage, and what the members fondly imagine are worth-while scientific facts. Then phase two of the program starts. This time the society will really do experimental work, but unfortunately, it is a rare society that ever struggles past this point.

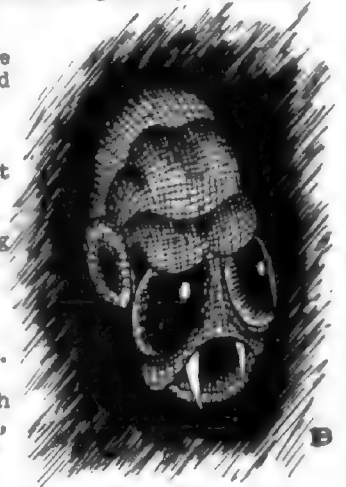
In the mean-time the Army has tossed another million dollars into the building of new rocket motor types, types unheard of by most of the society members. The Navy, not to be outdone, is hard at work also, quite possibly duplicating the Army's efforts, thus making doubly sure of the results. The motors have been tested to destruction and the Ph.Ds crouched behind the barricades have a good idea of their feasibility.

However, we will say that the Chicago Rocket Society is too smart to waste its money thusly. We will conduct a small experimental program for the purpose of proving certain theories that we have thought up. For instance, aluminum borohydride has not been tested as a practical rocket fuel. Or we might try the idea of pumping lithium powder. So, a committee is set up, the materials are purchased and equipment is constructed. The experiment is performed and we find we have something useful. Incidentally, the program which was

supposed to take fifty dollars has taken one hundred and fifty. Our results are useful and we publish them in the Journal, but then where do we go? Or rather where do the results go? If we had spent the one hundred and fifty dollars on such things as postage, open meetings, books for the library and other such paperwork, where would we be? Much further on the road to space flight, in my opinion.

What space flight needs right now is ideas. Crazy ideas, silly ideas, outrageous ideas. We are entering into an utterly new environment and we have to shake ourselves from the thoughts of old ruts. Let us use an example, gravity. Who has ever spent days on thinking of life without gravity? Yet we are soon going to reach a point where the ever-present comfort of gravity will be missing. Most people don't realize what a comfort gravity has proven. For instance it took nothing but thought, deep thought, unencumbered by even pencil and paper, to come up with the horrible danger of strangulation from your own exhaled breath. Without convection currents, caused by gravity, the carbon dioxide exhaled by a person would simply collect around his face, and cut off the life-giving supply of oxygen. A globe of fuel would not burn because its de-oxygenized gases would settle around the globe, sealing it from the fresh air. What about plants? They are expected to take in the carbon dioxide given off by humans and return oxygen to the air. But what if the oxygen given off simply hovers around the leaves, preventing the carbon dioxide from being absorbed by them.

The point is that there is so much to be done with out even a pencil and paper and so much more with them, that experimentation is simply left behind as a source of new ideas. We do not need experiments to provide us



with data, for at present we can get along with the already existing supply of data. If however, we feel we really must have new data, who, may I ask, has written a paper for the Journal on "The Handling of High Strength Hydrogen Peroxide?" Or how about someone starting a correspondence committee of one to uncover information on the history of other rocket societies of the world, an invaluable aid in smoothing our own society over the rough spots in our development. What about collecting and comparing the constitutions of other rocket societies and their views on research programs? Even contributions to organization methods are vital to the road to space.

The most important points I wish to emphasize can be summed up thus:

1. Any size experimental program is a waste of the society's valuable time and money. We do not need experimental data right at present to do extremely valuable work. After all, there are over a million organic chemicals, many of whose properties are well known. How many have been investigated to find a good all-around rocket fuel?
2. If we have any members who are unconvinced of this, we should set up some sort of educational program to explain the whys and wherefores to them.
3. Much more effort should be put into giving the non-technical members something important and useful to do. It might be a good idea to set up a non-technical project list. We can and must convince the non-technical members that there is so much work for everyone to do that their services are urgently needed.
4. The cure for the "toy-building" urge is first, in the educational program of number two and secondly, in a strong, active program of plain amusement, put into motion by a hard-working program chairman. What about having some guest speakers, joint meetings, field trips to interesting sites or movies? Here is one of the most important parts of the society's work.
5. If we do decide to have an experimental program after all, let us make sure it is a sensible one. We must avoid the basic faults of most programs. Every member of the society, whether active, associate, or correspondent, should feel that he has an active part in its success. Everyone should feel that the program will give results worth the huge cost in time and money. And finally, we must not succumb to the temptation to build shiny toys that will make big bangs.

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-DIALOGUE-

Simplicus: Sage, I seek wisdom of you. Tell me the future of this science fiction. Where does this popularity lead?

Sage: If you have brought wisdom with you, there will be wisdom here. Ask not where science fiction goes. It rides the high tide to the inevitable conclusion. No choice is now possible. But at ebb tide, when all the opportunists, dilettantes, sycophants and other vermin have left, it will then be possible to think clearly and logically of the road ahead.

Simplicus: You paint a dark and forbidding picture. Surely there are simple ways to solve our problems.

Sage: Wait five years and our present problems will be solved, -to be replaced by others equally perplexing. Only simple people ask for simple answers. If problems were easily solved, would they be problems? Time, 'cruel time that has made prisoners of us all' will take care of all.

Simplicus: I appreciate the quotation from Leonardo da Vinci, but this is small comfort to us who have so little time. How am I to share the success of the moment?

Sage: Simplicus, you are clever. You have brought wisdom. Success is a two faced coin, named rewards and penalties. You cannot have one without the other, you must take both. Work hard, write if you have the talent for it, say what you believe. If there are people will-

(Continued on page 41)



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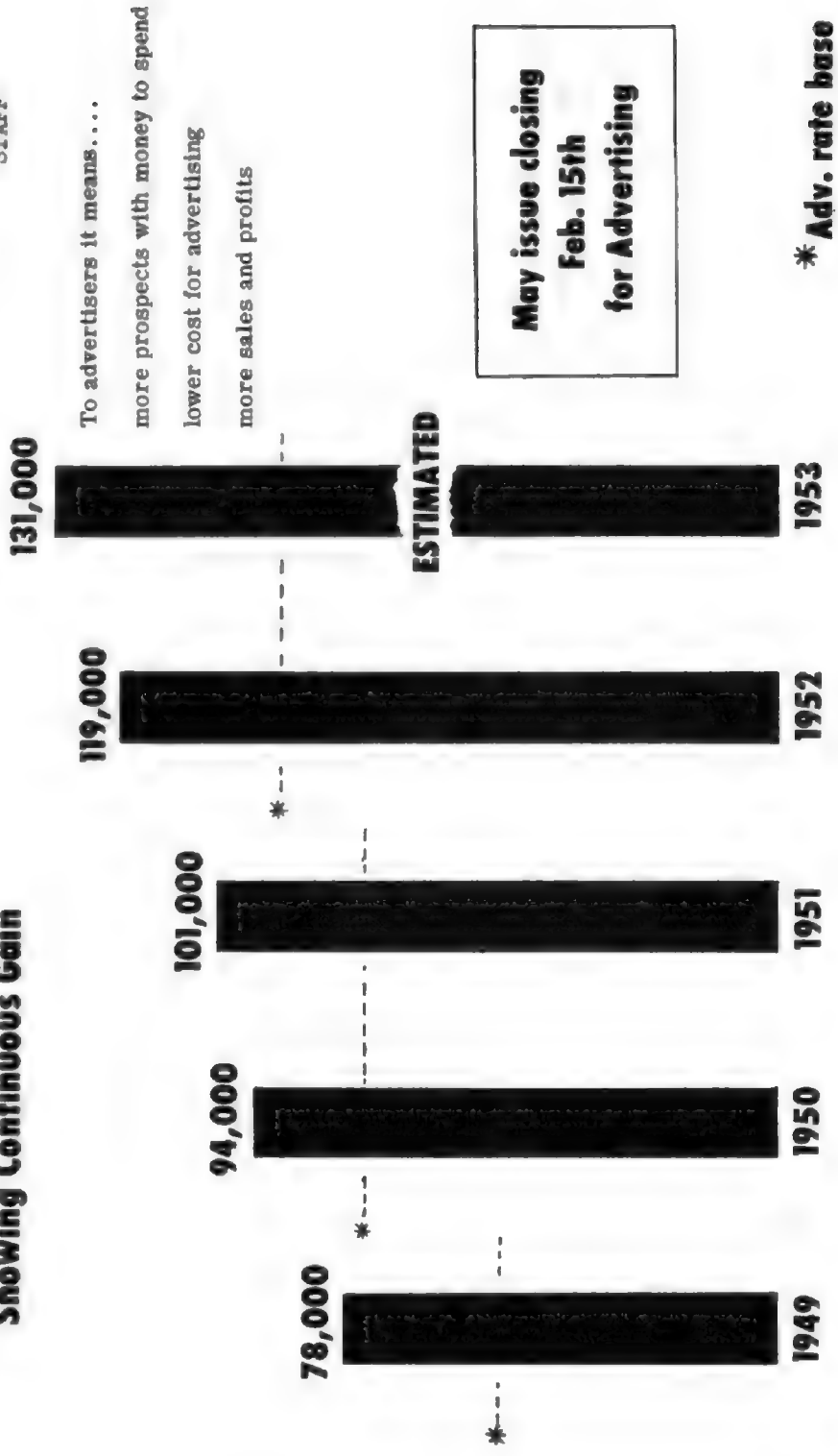
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A chart from a Street and Smith advertising circular, which some of our readers might be interested in.

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STAFF



Back To The Stone Age?

THE CASE FOR MODERN SCIENCE FICTION

by Anonymous

How do you like your Science Fiction? With fast moving, intelligent plotting? Crisp dialogue and characters at least faintly similar to the people you know and associate with? Or do you prefer pedantic plotting, stuffy writing, and simple science---or worse, pseudo-science of the most gagging variety---administered by the tubful? All right, we'll admit it's a loaded question. To make it simpler: Cars become streamlined, tomatoes come wrapped in cellophane, and even styles of writing change with the times and the demands of the readers.

But there'll always be people who will yearn for the good old days. In this case it's Sam Moskowitz in "The Case Against Modern Science Fiction", Fall '52 JSP. To give Mr. Moskowitz his due, he makes some telling points in his article championing the old over the new, and in other instances he leaves himself wide open to rebuttal. We don't intend, however, to run down either David H. Keller or Clark Ashton Smith, Mr. Moskowitz's chief references asent the quality of science fiction in days gone by. We like them both.

We also like James Branch Cabell. But there are damn few critics who won't tell you that Cabell's style of writing is out of date. And Cabell's name no longer sells books.

Science fiction is primarily an entertainment medium, another division of literature (and we use the word loosely) as is the western, detective, or love story. And like these other types, science fiction is in a constant state of evolution in an attempt to please the reader. The magazines change their make-up, give artists a periodic overhaul, and

inform their writers when they think a particular type of story or style of writing is out of date. Science fiction magazines aren't the only ones that do this, of course. In the past the Saturday Evening Post has drastically altered its make-up, illustrations, and type of stories printed. In more recent times so has Cosmopolitan, Argosy, and within the last few months, Blue Book. And they do this for the most compelling of all reasons. You either keep abreast of the times in style and presentation or the readers stop buying your magazine. There's always a hard core of readers who will complain---loudly---and threaten to cancel their subscriptions. But the ones who scream the loudest aren't the ones who actually do it. The ones you worry about are the non-vocal ones who just quietly drop out when you don't change with the times. T. O'Connor Sloane kept doing business at the same old stand, at a time when the Weisinger Wonder and Tremaine Astounding were drastically changing the face of science fiction, until his hard core of readers slid down to something like 16,000.

"Modern" commercial writing is much the same no matter what the field is---it isn't peculiar only to science fiction. The dialogue is crisp and clever (sometimes, we'll admit, a little too clever), the characters are no longer the black and white parodies of an earlier day but have become a convincing gray, with the villain having his good points and the hero his bad, and the plotting has become considerably more realistic. In science fiction, we'll cheerfully admit, the stories in the more progressive magazines have become a lot "slicker." For some unknown reason this "slick" style of writing is regarded with disdain by the moss-backs in the science fiction field. Now just what are the examples of science fiction stories that have appeared in the slicks and just how good were they. Heinlein's "The Green Hills of Earth" and "It's Great to Be Back" are among the very best that he has ever written. Vonnegut's "The Barnhouse Effect" is very probably the best story yet written on telekinesis. All products of the much sneered at "slick" school of writing. And for sheer suspense and horror, Bradbury's slick job "The Whole Town Is Sleeping" far outdistances any of his Weird Tales work.

It isn't easy to point to examples of slick, modern writing in the pulps. You're confined to Galaxy, Astounding, and Tony Boucher's magazine. Sturgeon's "Rule of Three", Leiber's story in Galaxy about the people in the future who wore masks, Walt Miller's "Conditionally Human", Heinlein's "The Puppet Masters" and Bester's "The Demolished Man" are some of the best examples of a modern style of writing. (We didn't mean to stick strictly to Galaxy in the above selection but the stories mentioned are the ones that spring the quickest to mind).

All modes of writing change. The detective story has switched from the English background puzzle murder to the crisp, "tough as a ten minute egg" stories of Mickey Spillane, Bruno Fischer, and Brett Halliday. The gentle, only slightly naughty love stories of a generation ago have changed to the gutsy, sexy efforts of John D. MacDonald and others. The Old West, rustlers, and the rancher's fair and virgin daughter have given way to a more realistic handling of the "cowboys and indians" theme. To keep science fiction to the dull paths of yesterday would have killed it three years back, and possibly sooner. You don't believe it? Consider. Pocketbooks, when it was pioneering the field, reprinted books of the first type in each of the comparisons above and sold a tremendous number of copies of them. PB had a good line--and stuck to it (or should we say, got stuck with it?) Signet Books has been peddling the latter type for the last few years. It is Signet Books which is now considered the biggest pocket book outfit in the business. Even the "modern" shockers of yesterday are dated today. "Studs Lonigan" is old hat, "All Quiet on the Western Front" has whiskers. Nowadays, it's "Knock on Any Door," and "From Here to Eternity." And Howard Phillips Lovecraft died fifteen years ago. So did his judgements on the "modern science fiction story."

As to anthologies, when you pick stories for them, if you have any brains at all, you pick stories that you think will appeal to the audience you have in mind. Two "editors" set the pace for the type of story that has been given so much play in current anthologies. Neither one of them was named John W. Campbell, Jr. Groff Conklin in his "The Best of Science Fiction" and Healy-McComas in Adventures in Time and Space were the actual culprits. Both anthologies did enormously well and succeeding anthologies have followed in their footsteps. Conklin's first book featured a large number of stories from other pulp sources than Astounding; we can only assume that he picked a higher percentage of stories from that magazine in succeeding anthologies because ASF stories were the most popular in his first

volume. In short, the Astounding type of story---the modern science fiction story---spoke for itself. We suspect that Campbell was highly pleased but we doubt that he held a club over the anthologist's head to force him to pick only Campbellian stories. And Campbell, Gold, and Boucher and their magazines are still--unique in the field. Most publishers aren't going to revert to the "blood-and-thunder, western-on-a-planet" formula. They've never abandoned it.

Perhaps the term "gadget" story didn't come into use until the 1940's but the type of story has been present ever since 1926 and before. For more years than we care to mention science fiction has been the only field where an author could hope to sell a story with no plot and only the most feeble, stereotyped kind of characters. Scientific gimmicks---in the early days, genuine science of the electrical experimenter type---made the story. You could even dispense with human characters whatsoever and write of electrons and protons, as did Joe Skidmore in the old Amazing. Science was the thing. Succeeding the scientific gadget story was the pseudo-scientific gadget story. Nail Edmond Hamilton and whoever wrote the Mathematica stories! They could spew a line of pseudo-scientific double-talk with all the assurance of a Shaver revealing the latest in his mystery. And not be censored for it, either, as poor Shaver was. There were a few writers, of course, who had the quaint notion that stories should be about People. Weinbaum for one. And in 1938, two editors came upon the scene with the same idea in mind. Ray Palmer and John Campbell. Too few people have recognized that each did essentially the same thing. They differed in degree, not in kind. Campbell, we'll admit, was, is, and always will be partial to a good scientific gadget story. But he didn't neglect the human side, either. People. Jommy Cross of Slan, Captain Hedrock of the Weapon Shops, Heinlein's Slipstick Libby and a host of others, certainly as much responsible for his success as his excellent basic ideas.

As for prevailing remarks and opinions about what magazines currently sells the most, we prefer to be of the opinion that everybody is whistling in the dark. The Standard editors will never release individual magazine circulation figures---it's against company policy---and neither will Amazing. But from the figures that have come out, it's extremely improbable that Amazing has been selling much over 100,000 for the last year. To refrain from stepping a magazine up to monthly circulation until it is selling 100,000 is equally improbable. We're not in the business but we'd say that the cross over point from bimonthly to monthly circulation would come when the publishers were sure that increasing the frequency (and thus cutting down on actual sales time on the newsstand) wouldn't drop the circulation below 75,000 or 80,000. Before the war, don't forget, the figures on a break-even monthly were around 35,000. We're of the opinion, and have been for the last year or so, that Astounding Science Fiction is the largest selling science fiction magazine, with an average circulation of 125,000 and occasional peaks of 135,000---plus an average yearly gain, recently, of 15 to 20,000. Care to check on those figures? Ask any advertiser. He buys his ads on a guaranteed circulation of 90,000, by the way.

Why does Fantastic Story Magazine outsell Startling? We think because the editors have been shrewd enough to pick the oldies with a simplicity of concept. The same thing that helped make The Puppet Masters, The Demolished Man, Needle, Slan, and so many others the excellent stories that they were. "Modern" writing is a style, not just a date-line.

If anything, what is wrong with science fiction today is that the stories are not modern enough. For the scientific gadget story of the late twenties, which reported the phenomena but ignored the people, we now have the "psychological gadget" story which does much the same thing. Or we have stories which ignore human beings entirely and end up so lacking in human warmth or human reference points, that the story becomes coldly repulsive to new readers and old time fans alike. But they, actually aren't "modern" science fiction stories. They're throwbacks to the stone-age of science fiction.

The future of science fiction does not necessarily lie in dreaming up newer and ever more magnificent story concepts. You're bound to repeat ideas. We find it difficult to think of Heinlein poring over 1932 issues of Weird Tales for ideas, or Damon Knight coldly lifting Doc Keller's story plots, but we'll admit that chance alone is bound to make for duplication of ideas. Bradbury's "The Fox in the Forest" and Robinson's "The Hunting Season" are basic repeats of a story that is probably familiar to every high school student in the land. The future of science fiction lies, as Heinlein and Bradbury have successfully done

in their stories, in tying the story idea up with people, bringing the grandiose concept down to earth; not necessarily in making the phenomena seem realistic, but in making the people seem realistic. And that's the reason for change, for "modern" science fiction. The people of today are primarily interested in.... the people of today. And in stories of the future, you just can't have 1920 characters running around.

We have no argument with Keller's or Smith's claim to literary fame. Silas Warner and Tom Jones are literature too.

But how many people nowadays would pay a quarter a copy to read them?

They Don't All Like Us

Mr. Anthony Boucher has been overly fond of quoting Christopher Isherwood in his magazine. Here are a few quotes from people who don't see it the same way.

"...paranoid phantasies converted into trivial fiction for the titillation of tired, dull, or weak minds."

Bernard DeVoto
Harper September 1939

"...dull as ditch-water because there is no possible way for the hero to lose out."

Phil Stong
Saturday Review of
Literature 1/18/41

"I greatly prefer piracy on the Spanish Main to piracy in the asteroid belt, and I'd just as soon have my drifting poets drift through the South Seas as through the solar system...I hope that the trend will be away from cosmic happenings with a galactic scope. I am tired of the whole human race or perhaps universal civilization being threatened, exterminated, or saved. I am tired of ships which travel faster than light and never get to any place that is as interesting as home."

John R. Pierce
Newsweek
August 4, 1952

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EDITORIAL NOTE: JSF is proud to present the complete text of Mr. Hugo Gernsback's speech given at the Tenth Anniversary World Science Fiction Convention at the Hotel Morrison in Chicago on August 31, 1932. A few words differ from the delivered address which has been recorded on tape. Even after twenty five years, the words of this pioneer of science fiction reflect the same zeal and energy with which he started this vigorous and imaginative literature.

The Impact Of Science Fiction On World

Progress

BY

HUGO GERNSBACK

An imperceptible revolution has quietly taken place during the past 25 years---a revolution probably unparalleled in man's history. The revolution is the terrific impact of Science Fiction on the world and world progress. Curiously enough, the agency responsible for Science Fiction--the authors, the publishers, and the readers, seem little aware of this revolution and the real meaning and import of the dynamic force that carries it forward.

Let me clarify the term Science Fiction. When I speak of Science Fiction I mean the truly, scientific, prophetic Science Fiction with the full accent on SCIENCE. I emphatically do not mean the fairy tale brand, the weird or fantastic type of what mistakenly masquerades under the name of Science Fiction today. I find no fault with fairy tales, weird and fantastic stories. Some of them are excellent for their entertainment value, as amply proved by Edgar Allen Poe, but when they are advertised as Science Fiction, then I must firmly protest.

Twenty-five years ago, before Science Fiction has become an organized and recognized force---the broad smoothly-flowing literary river it is today---we had but a weak trickle of occasional stories and here and there a book or two. It was a rarity when an author wrote more than one or two Science Fiction stories. Rarer yet were a series of Science Fiction books, such as those of the masters Jules Verne and H. G. Wells.

The truth is that in the early, formative years Science Fiction was hardly considered respectable! Most people, including newspaper and magazine editors, considered Science Fiction as a crackpot endeavor. It just was not considered serious at the time. Our big newspapers and mass circulation magazines thought it beneath their dignity to print such "nonsense." Indeed, most authors had the same conviction. I well remember when, in 1911, I first started to print Science Fiction stories regularly in some of my magazines. Most authors approached on the subject agreed to do a few stories, provided I did not use their real names! For many years we encountered this difficulty, simply because many of the authors of the time thought it might hurt them with other publishers if they became known as Science Fiction writers!

Little by little this feeling changed. Then, after I had brought into life the world's first Science Fiction Magazine, "Amazing Stories," in 1926, suddenly Science Fiction became respectable! The intelligentsia, scientists, engineers, professors of various ranks, became regular readers---even the nobility, to wit Lord Mountbatten, and others enrolled in the ranks.

For the first time in history there had been created a pleasant vehicle on which you could ride into the future uninterruptedly for practically no money at all.

If you were an engineer, or an industrialist and had imagination, Science Fiction often gave you valuable hints or stimulated your imagination sufficiently so you could derive material benefit from it. A number of inventions, processes, machines this came to life thanks to Science Fiction.

Inventors, manufacturers, and others understandingly do not like to admit that a Science Fiction story sparked them into activity, on the road to a new invention or a new machine, but it is an established fact that a host of Science Fiction ideas have been successfully translated into paying realities.

There is often a considerable elapse of time between a Science Fiction idea and its fulfillment. Thus it took Jules Verne's submarine "The Nautilus," so vividly described in "20,000 Leagues Under the Sea", 27 years to become an actuality. H. G. Well's public i.e. (Broadcast) Loud-speakers, so exactly portrayed in his novel, "When the Sleeper Wakes," in 1899, came into general use only 25 years later. Radar, accurately predicted in all its technical elements in my novel RALPH 124C 414 in 1911, did not become a reality till about 27 years later. Many similar illustrations can be cited where important inventions, processes, and trends accurately predicted in old Science Fiction stories have become commonplace today.

Frequently, too, technical predictions were made where the author thought only of a single use for the idea or device. Years later the identical idea may be used for an entirely different---and much more important---purpose. I will give only one illustration here. In my former magazine, "Science & Invention," for February 1925, we described a fanciful device called "The Radio Teledactyl." In reality this was a teledactor---a doctor who visits his patients via radio and television. In front of the doctor are articulated levers which he can manipulate like hands. The patient would have a similar device in his house (or in the hospital). The distant teledactyl is watched by the doctor from his office by 2-way television. It is operated by radio, Thus he can palpate the patient on any spot of his anatomy, take the patient's temperature, listen to his heartbeat, take his blood pressure, and so forth. The doctor, in short, now has acquired distant hands.

Nowadays the identical device is used not by medical doctors, but by doctors of physics. You have seen pictures of this improbable gadget many times, where atomic scientists handle "hot", that is deadly, atomic substances, at a distance---usually separated from the lethal radiations by thick glass walls. By means of the mechanical hands, the physicist can make the most delicate experiments, pour dangerous liquids from a bottle into a test tube, and do anything he could do with his own hands. Recently television has been added to the telehands so a direct view of the experiments is no longer required. Now the physicist can be miles away, yet see exactly what he is doing with his distant, disembodied hands.

Some day a very learned psychologist will write an important book on the complex mental processes of inventing. The resume will probably show that the inventor's mind absorbs all types of outside stimuli, experiences, and impressions which are then sorted and finally crystallised into an invention. In this process, many things that the inventor saw and heard in the past---ideas which he acquired while reading books, magazines, newspapers, technical writings of every kind, and so on---are used by his analytical mind. The end result---the invention---is therefore mostly a distillation of the inventor's outside impressions, plus his native ingenuity. Or as Edison put it more realistically: "An invention is ten per cent inspiration and ninety per cent perspiration!"

This brings me back to the vital role which the Science Fiction author plays and has played in the past. Frequently he is the one who has furnished untold inspirations for the

technical world in which we live. In fact, it is he who is often the actual inventor. Unfortunately, being only an author---which is his real métier---he is rarely interested commercially in his brain child. Worse yet, he does not believe in his heart that the idea is workable, or will ever be practical. So he hardly ever patents the idea, no matter how good it looks on paper.

Nor could you ever make him believe that five, ten, or thirty years later someone who reads his original story will remember the idea, lend it with a few of his own, patent it and start a new billion dollar industry on it. Nevertheless this sort of thing happens continuously. Stranger yet, the originator of the prime idea may never recognize his own contribution to the new industry---it may be so completely veiled that only by carefully reading the patent could he dimly discern his erstwhile brain offspring.

Unfortunately also for the author, this sort of thing is so intimately woven into the warp and woof of the thing which we call "progress of civilization" that no man in his right senses would ever think of doing anything about it.

Once in a rare while some of our great men will speak out. I quote the late and illustrious Dr. Michael Pupin, Professor of Electrical Engineering of Columbia University, and a famed inventor in his own right: "To discover the need for an invention and to specify it constitutes 50 per cent of the invention itself."

By this measure hundreds of authors have and will be deprived of the just fruits of their labor till someone does something about it. Nor is the amount lost forever by our authors a trifling one. At the present time it certainly cannot be less than between 50 and 100 Millions of dollars a year for the United States alone. It will be much more a generation hence.

Perhaps what is needed is a patent reform. Today you cannot patent most mere ideas. Even if you can specify all the technical elements, a patent is not necessarily granted. The fundamental requirement for a patent is that it must be new and it must work. Frequently, skeptical patent examiners do not believe that a certain device described in a patent application will function. That is why they ask for a model---or else you must convince the Patent Office somehow that the device or process actually works.

Unfortunately many Science Fiction authors are so far ahead of their times that most of their devices are impractical or non-workable at the time they describe them.

Thus, Jules Vern's submarine, which he described minutely in 1870, could not have been patented, simply because at that time science and technology had not caught up with it---it could not have been built successfully in the seventies.

Nor could I have patented dozens of inventions now in everyday use and technically described at great length in RALPH 124C 414 in 1911. To name only a few: Radar (page 152), the radio direction finder (page 120), the Voice-Writer (page 128). The reason: in 1911 none of these inventions were workable---we had no modern vacuum tubes at the time nor amplifiers nor many other instrumentalities to actually operate and demonstrate these devices.

Accordingly, I believe that our patent laws should be revised so that ideas which appear feasible and technically sound to a qualified board of technical examiners will be given a "Provisional Patent." Let us assume that such a patent has life of, say, 30 years. If, during this period the inventor cannot demonstrate the workability or feasibility of the device, the Provisional Patent will lapse. If he can, a regulation patent can then be applied for. For this purpose, the Provisional Patent will be the basis for the final patent.

A further--and most important--point completely overlooked by both Science Fiction authors and publishers today. It is, and has always been, the function and habit of the Patent Office to search all available pertaining records and the public prints, for the originality of the invention to be patented. Often the Patent Office will cite a magazine article which describes the identical device submitted by an inventor for a new patent. In that case the inventor will not be able to get the sweeping patent claims he could obtain, had he not been thus anticipated.

Now the point I would like to make is that I am quite certain that the Patent Office today does not routinely scan all the Science Fiction stories which appear either in the Science Fiction press or in general magazines. Why should it? Neither Science Fiction authors nor Science Fiction publishers are interested in this phase today. Why should the Patent Office treat the Science Fiction press seriously when neither author nor publisher are serious about it?

The remedy? It is exceedingly simple. Let author and publisher get together and agree that on advice from author---that his manuscript contains a new and feasible idea or ideas---the publisher will then print the story or book with a distinguishing mark or design. Such a design to be adopted by all publishers.

I recently devised such a design---a five-pointed star resting on top of a sphere. The center of the sphere shows the letters SF. The symbolism: The star, is a light, on top of the world. In other words, Science Fiction enlightens the world.

Now, if printed copies of Science Fiction stories with such a design are sent to the Patent Office by author or publisher, and the idea or device clearly marked with a color crayon, sooner or later the patent office will take notice.

Of equal importance is the fact that pure Science Fiction stories---with the accent on science---are avidly read today by a vast section of our technical public---scientists, engineers, technicians and many others in overlapping fields. If these persons could be sure to find their type of stories, Science Fiction would gain enormously. Hence, if the truly scientific Science Fiction story was tagged by publishers with such a special identifying mark, the reader's problem would be much simpler. And so would be the serious researcher's quest of scientific-technical science fiction data. To all of these readers the special design would instantly flag to them the type of story they are interested in.

I dedicate the idea, plus the special design, free of all charge to the Science Fiction fraternity, in the hope to see it adopted in the near future.

One final point: As the Father of Science Fiction, I would like to make a serious plea. Science Fiction has grown up to a stature no one would have believed possible 25 years ago. Today it is a force to reckon with. The public at large is beginning to take Science Fiction seriously. People look to it confidently because they know that for the first time in the history of mankind---through the medium of Science Fiction--man can now gaze into our future world with all its wonders---not with an uncertain look here and there---but with steady insight, month in and out and for all the years to follow.

For that reason, let us treat Science Fiction with seriousness and with the dignity this great endeavor is everlastingly entitled to.



WORLDS *An Appraisal* BEYOND

BY

DAVID ISH

It has always been my belief that the fan critics were too severe on Worlds Beyond, that conservative digest-sized magazine that appeared in late 1950, and folded after three issues (December 1950, January 1951, February 1951). At that time as I remember, there was a deceptive lull in fandom, except for the omnipresent Dianetics, and it was perhaps because of this that the fan columnists eagerly sought something to sink their teeth into. Not all columnists condemned it, but the majority passed it off as unnoteworthy.

Reviewing the three issues, one has the feeling that he is reading a pulp version of The Magazine of Fantasy and Science Fiction. There are a number of reasons for this comparison.

1. Its lack of true interior illustrations (unless one wants to be technical and call those introductory henscratches, artwork).

2. Its policy of having both fantasy and science fiction stories. As Damon Knight, the editor, put it in his introductory editorial "Science-Fantasy Fiction", "No wiring-diagram science fiction stories or Gothic horror-fantasy either." Which has been pretty much the policy of The Magazine of Fantasy and Science Fiction with perhaps a small leaning toward the latter.

3. Quality. Although Worlds Beyond did not boast Bonestell covers or Bradbury's fiction, it did remarkably well for a magazine which lived only three issues, and was started by a company with no knowledge of the science fiction field. Obviously, Knight was given plenty of leeway in choosing stories for publication.

4. The use of both original and reprint stories. Some people have maintained that this is the only true way to keep up a consistently high level of entertainment, issue after issue. A completely reprint policy tends to boredom. While a policy of new stories only, tends to allow the publication of "duds" because the editor frankly doesn't have the material to print only "excellent" stories and therefore allows "readable" stories to see print. Sometimes the editor may print something merely to give a new writer some encouragement. Witness the breaking in stage of Robert Heinlein or of L. Ron Hubbard in the early Campbell Astounding. Their early work was certainly not of the same quality as their more recent efforts. The point is that it would be difficult to pick out a bad story in, say, the last twelve issues of The Magazine of Fantasy and Science Fiction, whereas it wouldn't be too difficult to do with Startling, Thrilling Wonder Stories, Galaxy, or even Astounding for

that matter. Therefore I say that Knight had the right idea in mind when he chose a policy of using both reprint and new material.

I've read the stories in all three issues and it would be difficult for me to say that any one story was really under par. Some of the stories were excellent. Witness "The Mindworm" by C. M. Kornbluth (reprinted by The Best Science Fiction Stories: 1951), Richard Matheson's hilarious "Clothes Make the Man", William Seabrook's sparkling and speculative "Wow" and "The Old Brown Coat" by Lord Dunsany. One of the interesting things about the Worlds Beyond reprint policy is that the story "The Valley of Doom" by Halliday Sutherland, although not marked as a reprint, was from the prewar British magazine Fantasy and in addition was printed in a Ziff-Davis magazine about the same time. The plagiarism of this story was the cause for some comment in the early 40s.

Something else which might be considered noteworthy was Knight's only department, "The Dissecting Table" in which he reviewed current books. The Dissecting Table was just that--a dissecting table on which Knight very aptly dissected books, although in my opinion he was rather harsh in his reviews. His reviews were on the whole, entertaining, informative, and added greatly to the quality of the magazine.

After three weeks on the newsstands, Worlds Beyond sold I believe, something like 17% of its stock and Hillman Periodicals, used to their movie magazines selling in the millions, quickly fired Damon Knight and folded the magazine as quickly as possible, (allowing two more issues to appear as they were already type-set and partially printed) and retired to their safe little world of slick movie magazines, leaving the science fiction field for the smaller pulp publishers. Perhaps the reason for going under was the frequency of publication. Not many magazines can start on a monthly basis and hope to make a good clear profit on its first few issues. Galaxy Science Fiction has been the only magazine which has been able to do this in the past ten years and the reason may be in the extensive advance publicity. Worlds Beyond didn't have this advantage. Even with the advertising, Galaxy nearly went on the rocks, was almost two months late in certain sections of the country, went wild trying to make up for it by publishing at three week intervals, changing publishers and according to rumor nearly losing its editor. Picture World Editions, a rich French publishing corporation wanting a quick American million. The million wasn't quick enough so they pulled out, just as Hillman did. H. L. Gold was lucky enough to find another publisher. Damon Knight was not established enough and so he didn't get the chance he deserved. It is for this reason perhaps, that two magazines coming out about the same time at the same rate and of about equal quality ended so differently. One lasted, the other didn't.

Perhaps I should have waited ten years to write this article. Maybe it is too soon after Worlds Beyond's demise to properly assess the magazine. In a decade it may be considered by some as a collector's item and by others as junk. It is my considered hope that Worlds Beyond will gain the respect it so sorely lacked in its short life.



'...Intelligent criticism, and plenty of it is the most helpful thing you can give this field of writing. Any art or literary form is given direction and outline by competent criticism from critics who themselves are interested in its progress.'

Robert Arthur
The Fantasite April 1941
page 29

CONVENTION

PICTURES

The photographs on the following pages were taken at the Tenth Anniversary World Science Fiction Convention held in Chicago, Ill. on August 30, 31, & September 1, 1952. If you wish to obtain copies, we request that you contact the following people:

John R. Leppanen
2724 N. Racine
Chicago 14, Ill. for pictures 1-14, 30

Alfred De Bat
1649 N. Halsted St.
Chicago, Ill for pictures 15-29

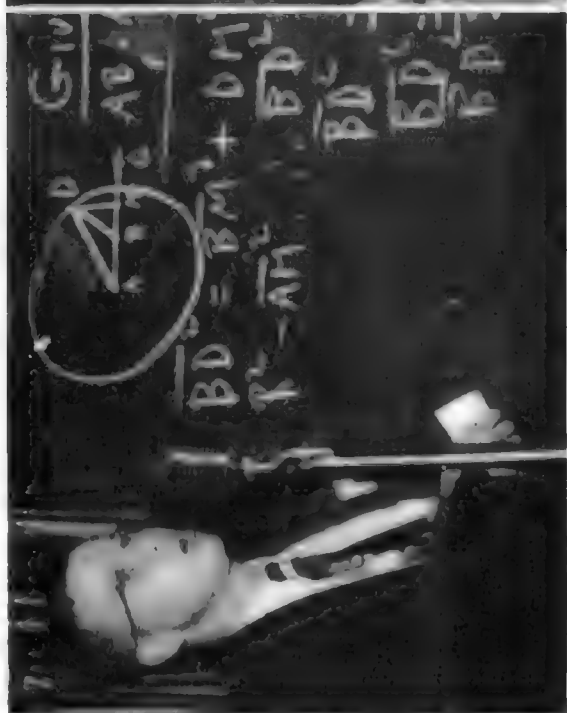
In the captions for the pictures, the identifications read from left to right

1. A difference of opinion between John W. Campbell, Jr. and Anthony Boucher.
2. Melvin Korshak presenting Julian C. May (now Mrs. T. E. Dikty) with the famous gavel.
3. At the table with Melvin Korshak, Julian C. May, Oliver Saari, Frances Hamling, Ted Dikty.
4. Making music with Joseph A. Winter and Ted Sturgeon.
5. Raymond A. Palmer and Willy Ley discussing "Flying Saucers-What Are They?"
6. ? and L. Sprague de Camp.
7. The somewhat grim-faced John H. Pomeroy giving his highly humorous talk, "How to be an Expert Without Actually Knowing Anything."
8. At one of the raffles with Forrest J Ackerman, Evelyn Paige Gold, Melvin Korshak.
9. Book Publishers Panel with Lloyd Eshbach, James A. Williams, David A. Kyle, August Derleth, Martin Greenberg, Melvin Korshak.
10. Fritz Leiber with Katherine MacLean.
11. John W. Campbell, Jr. giving his talk "The Place of Science-Fiction in the Cultural Pattern."
12. Mrs. Samuel Mines, Samuel Mines, Mack Reynolds, Jerome Bixby.
13. The sad face of victory. Philadelphia wins the 11th World Science Fiction Convention over San Francisco. Looking unhappy are Walter A. Willis, C. L. Barrett, Hans Stefan Santesson, Elsie Janda.

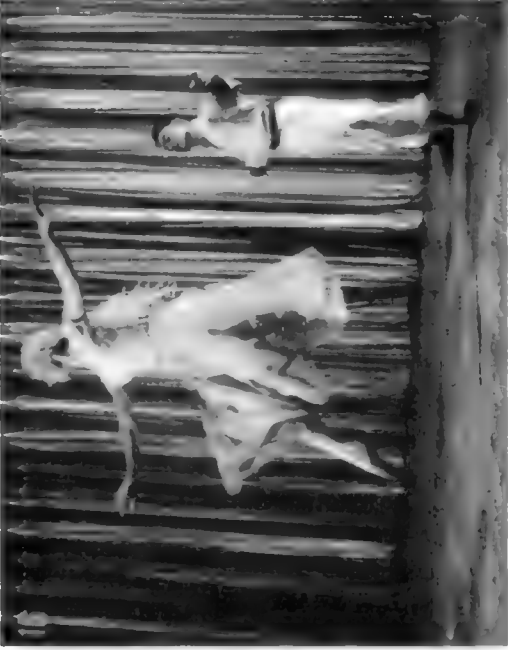
(Captions continued on page 37)

















Captions continued from page 28

14. Robert Bloch giving his talk "What Every Young Spaceman Should Know."
15. Fans in all their glory at the science fiction masquerade put on by the Elves', Gnomes' and Little Men's Science-Fiction, Chowder and Marching Society of Berkeley California.
16. Donna Lee Comstock and Guy Bassett of the ballet "Asteroid".
17. The panel debate: "Fandom-Is it Still a Force in Science-Fiction?" David Tucker (no relation to Bob Tucker) who substituted for Lester Cole, Edward Wood, E. Everett Evans, Walter A. Willis, and moderator Sam Moskowitz. The judges, August Derleth and Charles R. Tanner who were appointed by the moderator, awarded the decision to Tucker and Wood, who took the negative position.
18. At the masquerade with Poul Anderson and Su Rosen.
19. H. J. Muller, Nobel Laureate, giving his talk "Life Elsewhere and Elsewhen."
20. Clifford Simak giving a short talk at the banquet.
21. In the back, Clifford Simak, Judith Merrill; in front, Joseph A. Winter, John W. Campbell, Jr., Ted Sturgeon, Anthony Boucher.
22. The panel of editors: James Quinn, John W. Campbell, Jr., Anthony Boucher, moderator Diane Reinsberg, William L. Hamling, Raymond A. Palmer Evelyn Paige Gold, Howard Browne, Samuel Mines.
23. Irvin Heyne giving his talk "The Mathematical Basis of Time Travel."
24. At the convention selection. Watching the counting are C. L. Barrett and Walter A. Willis. Doing the work are Elsie Janda, Diane Reinsberg, Julian C. May, Frances Hamling, Virginia Saari.
25. Standing, Samuel Mines, Ted Dikty, Jerome Bixby, Sitting are Philip Jose Farmer, Melvin Korshak.
26. Mrs. Rog Philips (nee Mari Wolf) and her husband talking to Raul Bru of Cuba, standing.
27. A scene from the masquerade: June Koblick of Berkeley, Calif.
28. Donna Lee Comstock of the ballet "Asteroid."
29. Virginia Saari and her first prize costume, ?, Rusty Reich.
30. The guest of honor, the great pioneer himself, Hugo Gernsback.

Continued from page 3

The Magazines: Boom and Bust

This year or surely next will be the year of weeding out. With over thirty different fantasy and science fiction titles on the newsstands of America, the saturation point has been passed. The duplication of formats and titles show the close desperate fight by the various magazines for the attention of the readers. Disquieting rumors have reached us of the shaky positions of many magazines, some of them new, others old and covered with the scars of years. Perhaps our information is mistaken. We hope so. Whatever the values of good format are, and they are many, let us repeat an axiom for some of the editors who seem to have forgotten it: There is no substitute for good stories. If the editors stop and ask us to define a "good story" we would plead nolo contendere. The complex geography of literary definition and criticism has swallowed up whole generations of critics.

With the October 1953 issue, Street and Smith will have owned Astounding Science Fiction for twenty years. With the November issue, a whole decade of the digest size Astounding is completed. And for John W. Campbell, Jr., it will mean sixteen years of guiding Astounding Science Fiction and securing for himself the prestige of being the "first editor of science fiction." It has been a long and glorious period marred only once by the unfortunate Dianetics business. Campbell's very success now plagues him. The competition unashamedly apes Astounding both in format and content. And the writers of the "golden age" (1939-43) are either written out or writing elsewhere. He now has to fight for first place. No more the easy victories.

H. L. Gold is now running three magazines, Beyond, Galaxy Science Fiction and Galaxy Science Fiction Novels. This last has been disappointing and not at all in keeping with the fine record that Galaxy Science Fiction has attained. This too has not lived up to the promise of its first year but considering the quality and pace Gold set, this is hardly surprising. Other than a prejudice for "arty" stories and avant garde artwork, Gold has done an excellent job. He shows a somewhat insufferable tendency to brag in his editorials. Instead of pointing out the self-evident merits of Galaxy, he might very well have commented on the review of his Galaxy Science Fiction Reader in Time which was without doubt the most vicious and disparaging review ever given to any science fiction book.

First in literary excellence is The Magazine of Fantasy and Science Fiction. We salute Anthony Boucher and J. Francis McComas for adding the and Science Fiction. In the long run, it will make all the difference. They use a large number of short precious stories which are not nearly the asset that the editors seem to think they are. Science fiction as opposed to fantasy is not at its best in the mood story or humorous vignette. The concept story needs a little room for development.

The Standard magazines, Fantastic Story Magazine, Space Stories, Startling Stories, Thrilling Wonder Stories, and Wonder Story Annual have come of age under the guidance of Sam Merwin, Jr., (former editor) and Samuel Mines (present editor). No other group of magazines has shown the improvement in the past few years that these have. Yet Mr. Mines does have his little failings. He praises many of his "taboo-breaking" stories by maintaining that no other science fiction magazine would dare print them. May we ask what other science fiction magazine would want to print them? Mines is a great one for talking about "characterization" (as are most editors) in the stories. If he had said "characters" we would be more inclined to believe him.

The return of a pioneer always has elements of sadness associated with it. Mr. Hugo Gernsback's new magazine Science-Fiction Plus (first issue) has excellent paper and a poor selection of stories. It is neither possible nor

Continued on page 47

THE ARTICLES ABOUT SCIENCE FICTION

The growth of science fiction during the last quarter century has been marked by an increasing number of articles about science fiction in the general magazines. The following list of articles has been compiled by Edward Wood from Readers' Guide to Periodical Literature which can be found in any good library. There are many other articles about science fiction than those listed but the Guide does not abstract from all periodicals but only those that are well known or are considered important. The curt abbreviations of the Guide have been expanded to make the list more useful to those people not sure of the magazines meant. There are many libraries which keep back issues of the magazines listed and it would be of interest to look over the comments made. The listings are chronological by issues of the Guide and alphabetically by heading. Science fiction will really have arrived when the heading Pseudoscientific Stories is no longer used for articles about science fiction.

1925 to 1928

- Fantasies, Scientific, D.W.Hering Scientific Monthly May 1928 pages 430-2
- Fantasy in English Literature, Literary Digest July 5, 1926 page 32

January 1929 to June 1932

FANTASIES, LITERARY

- Fantasy and its Technique; bibliography, M. L. Becher Saturday Review of Literature December 22, 1928 page 545; January 26, 1929 page 631

July 1932 to June 1935

FANTASIES, LITERARY

- On the Fantastic, P. Abraham Living Age October 1934 pages 139-42
- FANTASY IN ART
- Forms of Art: Phases of Fantasy, E.M.Benson 11. American Magazine of Art May 1935 pages 290-9

July 1935 to June 1937

PSEUDO-SCIENTIFIC STORIES

- American Fairy Tales: Science Fiction, C. Dane Fortune April 1936 pages 465 to 470; Revised No Am 242:143-52 S'36

July 1937 to June 1939

PSEUDO-SCIENTIFIC STORIES

- Star: What Might Happen if a Runaway Star Entered Our Solar System, H.G.Wells Readers Digest October 1937 pages 129-33

FANTASY

- Weird Worlds, A. McGavick, Commonweal April 1, 1938 pages 630-1

July 1939 to June 1941

PSEUDO-SCIENTIFIC STORIES

- Doom Beyond Jupiter; The Science Pulp, B. DeVoto Harper September 1939 pages 445-8

FANTASY

- Fantasy and Literature, P. Stong Saturday Review of Literature January 18, 1941 pages 3-4

July 1941 to June 1943

PSEUDO-SCIENTIFIC STORIES

- Onward and Upward With the Arts; Science Fiction Magazines, A. Gibbs New Yorker February 13, 1943 page 42

July 1943 to April 1945

FANTASIES, LITERARY

- Phoenix Nest: Discussion of National Fantasy Fan Federation, edited by W. R. Benet Saturday Review of Literature October 28, 1944 page 32; Nov. 25, 1944 page 32; December 9, 1944 page 37; December 16, 1944 page 24

May 1945 to April 1947

SCIENCE IN LITERATURE

- Concerning Science Fiction, J. W. Campbell, Jr. Writer May 1946 pages 149-50

PSEUDO-SCIENTIFIC STORIES

- Little Superman, What Now? W. S. Haring-Gould Harper Sept. 1946 pages 283-8

FANTASIES, LITERARY

- Phoenix Nest P. S. Miller; F. Z. Shroyer Saturday Review of Literature

March 15, 1947 page 36

- Astounding Science Fiction 1945 Cassandra, New Yorker August 25, 1945 p15-6

May 1947 to April 1949

SCIENCE IN LITERATURE

- Poets and Atomic Vision, Scholastic April 12, 1948 p21

- Astounding Science Fiction: Young Voices, D. Wilson Scholastic April 12, 1948 page 23

PSEUDO-SCIENTIFIC STORIES

- Growth of Science-Fiction and Fantasy Publishing in Book Form, 11. (with checklist) Publishers Weekly December 25, 1948 p2464-7

/also listed under the heading FANTASIES, LITERARY/

- Imagination Runs Wild, R. B. Gehman New Republic January 17, 1949 p15-8

- Science in Science Fiction, G. Conklin 11. Science Illustrated

July 1948 pages 44-54

- Science of Science-Fiction, J. W. Campbell, Jr. Atlantic May 1948 pages 97-8

- Universe Unlimited, Scholastic April 12, 1948 page 17

FANTASIES, LITERARY

- On and off the Record, C. J. Nathan American Mercury January 1949 pages 34-5

- Rise of Fantasy in Literature, H. Smith American Scholar /July/1948 p305-12

- Time For Fantasy, H. Smith Saturday Review of Literature February 28, 1948 page 204 /also listed under the heading FANTASY/

FANTASY

- Implications of Fantasy for Education, P. M. Symonds Elementary School Journal January 1949 pages 273-7

May 1949 to March 1951

SCIENCE IN LITERATURE

- Beyond Stars, Atoms and Hell; This Spring's Offering in the Field of Fantasy and Science Fiction, F. Pratt bibliography

Saturday Review of Literature July 17, 1950 pages 32-3

- Books into Films: Science Fiction, P. S. Nathan Publishers Weekly July 18, 1949 page 2463

- Humorous Science Fiction, M. Gardner Writer May 1949 pages 148-51

- Literary Science; Why Science Fiction is Enjoying a Revival of Popularity, C. Isherwood Saturday Review of Literature January 27, 1951 page 4

- Out of This Universe: Science Fiction, 11. Newsweek September 18, 1950 p52

- Plot for an Epoch, F. Simon Saturday Review of Literature December 31, 1949

- Science Fiction and Fantasy 1949, F. Pratt Saturday Review of Literature

- bibliography December 24, 1949 pages 7-94 /also listed under FANTASIES, LIT./

- Science Fiction and Fantasy 1950, 11. ibid; December 30, 1950 pages 16-17

- S-F Phenomenon in Literature, C. Holcomb Saturday Review of Literature

May 28, 1949 pages 9-104

- Science Fiction Publishers Aired at N. Y. Conference, Publishers Weekly July 15, 1950 pages 199-200

FANTASIES, LITERARY

- Fantasy Fiction, P.H.Little Hobbies Oct 1949 p138-40; Nov 1949 p152-34;
Dec 1949 p137-8; Jan 1950 p140

FANTASY

- Dream World of Students, Science News Letter May 28, 1949 p341
- Fantastic Dreams, Lord Dunsany Atlantic July 1949 pages 79-80
- G-Note Road, J.N.Hall Atlantic July 1949 p62-5
- Why Not Fantasy?, P.A.Whitney Writer April 1950 p107-10
- Magazine of Fantasy: Wonder World Time October 10, 1949 page 704

April 1951 to March 1952

PSEUDO-SCIENTIFIC STORIES

- Another World Watches? (review of Is Another World Watching by G. Heard),
U. Liddel Science News Letter April 14, 1951 page 229
- Contemporary Science-Fiction, A. Derleth bibliography English Journal
January 1952 pages 1-8
- Fiction Flights in Space and Time; review of current publications, F. Pratt
11. Saturday Review February 23, 1952 p14
- Other Worlds to Conquer, I. Asimov Writer May 1951 pages 148-51
- Progress in Science-Fiction: No Boom, But a Solid Market, Publishers Weekly
August 11, 1951 pages 545-7
- Science and Literature, J. P. Pierce Science April 20, 1951 p431-4
Reply: J. S. Huxley July 27, 1951 page 109
- Science Fiction in High Schools: with list of anthologies and single stories
K. Jenkinson Wilson Library Bulletin October 1951 p158-9
- Science Fiction Rockets into Big Time, 11. Business Week Oct 20, 1951 p82-44
- Space Rocket Kick, H. Van Horne 11. Theatre Arts December 1951 pages 40-14
/also under the heading PSEUDOSCIENTIFIC STORIES (TELEVISION)/
- Thru the Interstellar Looking Glass, W. Sargeant 11. Life May 21, 1951
pages 127-304 Discussion July 11, 1951 page 84

PSEUDOSCIENTIFIC FILMS

- Hollywood Goes to Mars, Science Digest October 1951 pages 69-71
- Outer Space Comes of Age, B. Crowther Atlantic March 1952 pages 91-2

PSEUDOSCIENTIFIC STORIES (TELEVISION)

- Onward and Upward With the Arts: Tom Corbett, Space Cadet, T. Whiteside
New Yorker March 1, 1952 pages 32-44
- Planet Parenthood; Space Shows, M. Robinson 11. Collier's Jan 5, 1952 p30-14

FANTASIES, LITERARY

- Fantasy Fiction Collector, M.O.Konstrom Hobbies November 1951 pages 131-2

(Continued from page 16)

Sage: ing to listen to you, you have "success."

Simplicus: Shall I write what the editors and publishers want? Tell me

Sage, what shall I write about?

Sage: Write, but not for the market. Write for yourself and for what you have to say. The market changes quickly, it is for those of the short run. Write not of mean or tawdry things fit only for those of small mind and spirit. Aim high or not at all. If you know what to write about, it is not necessary to tell you. If you do not know, it is impossible to tell you. Writing is a noble art. Honor it.

Simplicus: But I am a small man, such is not for me.

Sage: Then be content with small rewards.

Simplicus: But others even as I, reap much. I crave to follow them.

What of me?

Sage: Ego, great ego, that swallows up the world. Look well at these idols that you envy, Simplicus. They grow old too quick. They reap rewards that do not satisfy. For they seek more and more until the very search consumes them. Do what you can as well as you can. No man can ask more.

(Continued on page 44)

ROBERT BLOCH'S

THE ART OF RICHARD MATHESON

Whenever one writer does an article on another writer, he lays himself open to a charge of "back-scratching" --particularly if he selects a title such as the one above.

Let me hasten to assure you that, in this instance, there's no such intention involved.

My personal acquaintance with Richard Matheson has been limited to a single meeting at the Chicon. During our brief visit together I spent most of my time looking at his wife, who is prettier than he is.

Not that Matheson himself is unprepossessing in appearance. A nice, quiet, goodlooking young man in his mid-twenties, he is as clean-cut as the heroes of the kind of stories he doesn't write. At first glance he appears to be one of those rare people --a "good listener." It isn't until you consider the matter closely that you realize he is more than that; he's a good observer. He is not "sensitive" --I dislike the connotations of that word --but rather, quietly perceptive. It's a quality rarely found in writers; you can discover it in Henry Kuttner, in Fritz Leiber, and a half-dozen others.

But apparently it's a very important characteristic, for inevitably it results in exceptional work; stories containing strong qualities of empathy and understanding.

That's why I find so much that pleases me in the tales he has written. Although Matheson is a comparative newcomer to the field of fantasy and science-fiction, he has achieved a definite stature because of his command and assurance in the handling of his material.

Which is merely another way of saying that, for my money, he writes damned good stories.

I found that out back in '51, when I read "Drink My Red Blood" in Imagination April 1951. This Bradbury-like sketch of a boy who wanted to become a vampire caused a profound reaction; I immediately fired off a letter expressing my pleasure to editor Hamling. I believe I compared Matheson to Bradbury at the time.

Upon rereading the story, however, I began to realize that although the form was Bradburyian, the approach to the story was uniquely Mathesonian. The writer has a way of getting inside his characters; he has perhaps the strongest self-identification (or the ability to create the illusion of self-identification, which to my way of thinking, is an art) of anyone currently in the field.

Further reading confirmed this belief. Whether writing in the first person (as a child, in "Dress of White Silk" Magazine of Fantasy and Science Fic-

tion October 1951) or in the third "Third From the Sun" Galaxy Science Fiction October 1950 Matheson gets closer to his characters than anyone I know.

The result is important from the reader's point of view. You don't read a Matheson story --you experience it. You get inside those tortured, tormented, twisted people and writhe with them and for them. Try "Madhouse" Fantastic Jan-Feb 1953, for example, and see if you don't feel the mounting tension, the rage born of frustration, the hallucinatory horror of a persecution complex in extremis.

Is this accident or design? Design, I'd say, and therefore art. Matheson knows how others write. You can prove it to yourself by reading the tour de force he calls "The Waker Dreams" Galaxy Science Fiction December 1950. In this story he has done three things (a) conceived a title which Fredric Brown would give his eye-teeth to have thought of first, (b) written a skillful and exciting variant on a standard theme, and (c) deftly satirized the conventional "space-opera" with tongue in cheek--and a forked tongue, I suspect, at that.

But Matheson is not a "trick" writer. Pick up "Lover, When You're Near Me" Galaxy Science Fiction May 1952 and read it through. That's not as easy as it sounds. It's a shattering emotional experience. Matheson is utterly ruthless; he does not spare his characters, nor himself, nor the reader. All three go through hell --and he has created a genuine hell in this story.

"Genuine" is probably a key-word to remember in dealing with his work. It's the absolute honesty that comes through and makes his stories memorable. A theme generally considered "taboo" takes on stature and significance in the hands of a creative artist, and Matheson has worked with such themes not once, but a number of times. Always the result is a tale that transcends the routine products which surround it.

It will be interesting --and exciting --to see what he does now that he's hitting his stride. For I have the strong conviction that Matheson is just beginning to produce his best work.

And the way ahead is difficult. Despite certain newfound intellectual pretensions, the fantasy and science-fiction field is, in the main, guilty of standardization, stereotyping and formularizing.

What am I talking about? Why, the "series" pattern --the use of the same characters against a standard background of a synthetic "future civilization."

Many good stories have been written as a part of a "series." Many good writers have built an imaginary universe.

But it's a formula; and like all formulas, it's not infallible. Once a writer tends to build up a following of beanie-brains who are crazy about Bat Durstine, it's all too easy to hack out a poor yarn in the complete confidence that it doesn't matter --most of the adoring fans will react with, "Goshwowo-boyoboy! Here's another Bat Durstine yarn!" and joy will reign supreme. In other words, it's the easy way out, and many writers are using it for all that it's worth (which, at the present rates, may be plenty).

All of which won't help Richard Matheson a bit in his own development. For Matheson is typical of a new and healthy literary element in the field. Along with men like Kris Neville, Mack Reynolds, Theodore Sturgeon, Jerry Bixby, Anthony Boucher and a half-dozen others including such "finds" as Frank Robinson and Poul Anderson, he is doing his work the hard way. He writes one story at a time.

There's no "series", no familiar "hero", no standard "gimmicks" to act as a frame of reference for the average reader. Each story is a new concept, and

must stand or fall by virtue of what it actually contains. The idea must be new each time, it must be sound, and it must be well-handled.

And from a sordid economic standpoint, it's doubly hard to continue with truly creative writing of this sort. Because your "series" writer is almost inevitably a novelist or a writer of lengthy novelettes. He can "string it out" and pad with endless elaborations of his familiar and accepted background. The readers who appreciate this type of writing wax particularly ecstatic over references to past episodes; their attitude (I submit, with all due respect) is uncritical.

Well and good. As I say, much that is enduring and worth-while has come out of the standard series pattern --but it has also served as a convenient vehicle for many lesser writers in an effort to please many lesser readers.

And Matheson must go it alone, it seems. No literary crutches to lean upon. No army of worshipping fans who eagerly await the "next episode" --for there is no "next episode." Every story is a new challenge and a new achievement, complete unto itself.

Recent examples of his work show evidence of new stylistic development. To "Fit the Crime" Fantastic Nov-Dec 1952 is beautifully handled. "Clothes Make the Man" Worlds Beyond February 1951 is one of those tragic examples --a story which easily deserves a place in a magazine like The New Yorker, and would no doubt have easily attained it under the signature of Thurber or White. As it is, you'll have to search it out for yourself and see what Matheson can do with a John Collier idea (viz., a lot more than John Collier can). Almost every new Matheson story that currently appears shows signs of increasing fluency, perception, breadth, depth, scope --and all of the other terms so glibly tossed off by critics who may some day have an opportunity to bestow them on him. That day is surely approaching.

Sooner or later, there's a novel to be written; many novels, perhaps. And if Matheson gives birth to a novel, there'll be no question of using ether or twilight sleep. He'll deliver with all the pangs, all the agony and the blood and the sweat and the tears. And the offspring will be worthy of pride.

Can he do it? Will he do it? I think he can and I think he will. And he'll do it honestly. That, in my opinion, is the secret of the art of Richard Matheson.



(Continued from page 41)

Simplicus: You give me riddles and puzzles instead of answers. Small reward for the enthusiasm that I bring to science fiction.

Sage: It has entertained you. Perhaps it has even instructed you. It gives to you what you bring to it. That is enough. Enthusiasm, that most precious of intangibles, it cannot be bought or preserved or traded. All that can be done is to use it when it comes. For where it comes from and where it goes, no man can tell.

Simplicus: What of you, O mighty Sage? Where do you go?

Sage: I remain here with my memories, among my dust-covered books and magazines, thinking of a past that never was and could never be. I ride out the flood tide in hopes that the "intellectual climate" will be more suitable in a future time.

Simplicus: One cannot live off the past, forever.

Sage: Ah, the student instructs the teacher. That is good. You are a preceptive student. You will learn much and you will do much. Come again when you pass this way. I shall be here. Farewell.

Simplicus: Farewell.

PSYCHOCERAMICS....

Few people indeed have ever heard of the "American Institute for Useless Research", altho there are times when we may feel like charter members. The AIUR-----a loosely-organized group of graduate students at MIT----had a library consisting of several yards of books and a number of cubic feet of pamphlets on otherwise non-classifiable topics. You know the type---books to prove that the earth is flat, or theses on the trisection of an angle, or proof that the British were descended from the Lost Tribes of Israel. The real gem of the collection, to me at least, was a carefully printed and illustrated brochure which quite seriously presented "evidence" that the original location of the Garden of Eden had not been somewhere in the Near East, but actually in Northern Michigan!

Martin Gardner has used a similar collection of curiosa to write a most engaging book called "In the Name of Science" (Putnam, 1952. \$4.00). In this shadow-world of semi- and pseudo-science, where paranoia walks side by side with charlatanry and where crass ignorance finds amazingly "intellectual" playmates, Gardner had of course, no shortage of material. One is reminded here of Pitkin's "Brief Introduction to the History of Human Stupidity" which was some 400 pages long. There is an interesting discussion, for instance, of Cyrus Reed Teed and his fear of infinite Copernican space. No claustrophobe he-----preferring instead to believe that we lived not on the outside of a sphere but on the inside. There is a sun at the center of his hollow world; but day and night, and the Moon, the stars and planets are all a sort of optical illusion, as is of course our belief in horizons and celestial navigation. A psychiatrist would surely be able to make some interesting comments here about the Freudian concept of wishing to return to the womb.

The followers of Teed established a community in Florida in accordance with his theories of ethics and life----no self respecting self proclaimed genius could limit himself to the field of cosmogony, of course. This movement had some curious metastases---the oddest of which was the German attempt during World War II to photograph the British fleet by pointing an infra-red camera upwards at an angle of 45 degrees. The movement still has followers in Germany as the "Hohenweltlehre" but has died out in this country. Teed enjoined his own followers to total sexual abstinence; this obviously kept the group from becoming self-perpetuating, and may also have discouraged new converts.

There is no shortage of refugees from the fruit cake; our conventional physics has its self-taught rebels who wish to throw out Einstein as an imposter and go back to Newton, who in his own day, was similarly regarded by those who wanted to go back to Aristotle.

For some reason or other, the field of chemistry has only come up with a few who wish to peddle their home-cooked hypotheses; Annie Besant and Charles W. Leadbeater wrote an "Occult Chemistry" based on a clairvoyant study of the atom and reported enough so far undiscovered elements as to be beyond the wildest dreams of either avarice or a Seaborg. Their new periodic table is not, of course, to be confused with the ones to be found in the Journal of Chemical Education from time to time.

There are sections on Henry Gross and his dowsing rod, and of course a great deal on the Great Pyramidologists, who as Bertrand Russell puts it, are always able to "predict exactly the history of the world accurately up to the date of the publication of the book in question, but after that date,...become less reliable." Andrew Crosse reported that by electrolyzing salt solutions he was able to synthesise small living insects, but unfortunately no one else has been able to repeat this work. Joseph Battell didn't agree with conventional ideas on the wave theory of sound, propounding his views on the subject in a three-volume book called "Ellen---or the Whisperings of an Old Pine" which took the form of a dialogue between a sixteen year old girl named Ellen and the narrator who happens to be an old Vermont pine tree.

The list keeps getting longer----there is Ignatius Donnelly who revived and popularized the old myths of Atlantis, Churchward and his lost continent of Mu. There is old Charles Fort, who collected all sorts of odds and ends of useless facts and irrelevant information ----including a lot of observations that are called "flying saucers" today. A man's body being something he always regards with a peculiar and personal concern, it is no wonder that the most numerous----and financially successful----eccentrics are to be found in the pseudo-medical and dietary field. So of course there are more people following odd food fancies than there are ways to shred a carrot. Ever hear of "Fletcherizing?" This was the theory that every mouthful should be chewed at least twenty-five times before being swallowed. This procedure was also to be followed with milk and soup, it might be added. In my family, my father used to recommend fletcherizing to us, but we always felt that this was but a subtle device to enable him to get to the pie course first. From osteopathy to yogurt, orgonomy to dianetics, the list is however much too long to discuss here.

One of the interesting sidelights on the whole parade is the number of well-known and highly-placed people who have found one or another of these movements appealing---Edison was attracted to psychics and believed that our brain is the dwelling place of a sort of intelligent bacteria. Luther Burbank communicated with his sister by telepathy and believed that plants have a nervous system and emotions. The German poet Goethe was a vigorous opponent to Newton's theories of physics. Mortimer J. Adler (the University of Chicago's "Great Bookie") is a disbeliever in evolution. Roger Babson whose advice in the field of investments is highly regarded by thousands of people with money uses a good portion of it to finance a Gravity Research Foundation to encourage the discovery of a gravity shield.

The book is, however, more than just an entertaining but off-beat parade of megalomania and paranoia. Anti- and pseudo-scientists such as the Nazi racist Rosenberg and the Russian "biologist" Lysenko have attained great power abroad; in this country, Velikovsky's "Worlds in Collision" and Hubbard's "Dianetics" have both been recent best-sellers. Ever since Hiroshima, the man in the street has begun to realize the increasing importance of science to him. However, the danger is that he doesn't have a really clear idea that science is a disciplined way of thinking, and not just a white lab jacket splattered with U-235 and chlorophyll. The pseudo-scientists today can ride into prominence on the coattails of the reputable investigator----and a single article in LIFE or READER'S DIGEST is of vastly more wide-spread influence than a whole volume of the Journal of the American Chemical Society. An enlightened public is still our best defense. This reviewer has admittedly long enjoyed much of science-fiction for its air of

Concluded on page 67

Continued from page 38

desirable to turn the clock back twenty-five years. The magazine rightly emphasizes science fiction as against fantasy. Economically speaking, fantasy is not in the same class as science fiction. It is too early to write off Science-Fiction Plus as a noble experiment. Mr. Gernsback is a shrewd man who has been known to accomplish publishing miracles.

The new Ziff-Davis, Howard Browne Amazing Stories and Fantastic are probably the best looking science fiction magazines in the digest size field. A pity the stories do not live up to the reputation of the authors.

Books Without End?---

The science fiction books in 1952 seem to suffer from all the vices and few of the virtues of the magazines. The inane competition has finally been reflected in the remaindering of some books (a rare happening a few years ago) plus a sudden increase of order cancellations from book dealers. As soon as the paperbacks get wise to science fiction, the regular book publishers will find themselves pushed to the wall. Yet libraries and book clubs will always use a large number of hard cover books so the market will continue to exist. In a boom period, the wise man gets in on the ground floor, gets his, and gets out at the top -just before the crash.

There were many good books both original and reprint published in 1952. It's just that they were depressingly hard to find among all the trash.

Of great interest to the serious student of science fiction is Modern Science Fiction: Its Meaning and Its Future edited by Reginald Bretnor, Coward-McCann 1953, \$3.75, a symposium of essays by some of the leading figures in the science fiction field. One feels that more material by people less friendly to science fiction would have enhanced its value even more.

Twenty Years and a Thousand Titles---

What of the fans? Those people who have the great collections of science fiction books and magazines, that have over two decades filled the letter departments of the magazines with all types of letters. The views about fans or fandom as it is generally termed ranges from one extreme to another. The fans are detestable little maniacs or else precocious intellectual freaks in the opinions of the far larger group of science fiction readers. Truth lies somewhere between these views, although unhappily, many incidents would tend to support the first one. The fans are for the most part aware that the two main concepts about the nature of fandom are (1) fandom qua science fiction and (2) fandom qua fandom. Both camps have their adherents, intelligent and capable as well as stupid people can be found on both sides. Some even find it possible to fence-straddle and others have changed sides depending on the circumstances. Nor has age anything to do with it. Juvenility is not necessarily a disease of the young.

The number of titles of fan magazines published since 1930 is surely on the order of a thousand. Many of them have tried diligently to serve science fiction as best they could. All praise to them. Far too many others presented material which should never have been put down on paper, much less inflicted on others. And for all those who have made the word fan a synonym for ignominy, stupidity, and absurdity, we leave you with this small token of our affection: We hate your lousy guts! Most likely the intemperate statement is unnecessary, since stupidity is its own punishment.

Twenty years and a thousand titles, and so little accomplished. Long empty years, wasted on trivialities, filled with incidents that bring shame to those involved. Fandom, so critical of the professional field yet unwilling or unable to take criticism, has recently suffered two harsh blows in the almost simultaneous loss of the fan magazine review sections in Startling

and Amazing. Fans will learn that to have fan review sections in the professional magazines is a privilege and not a right. Perhaps this will serve to separate the men from the boys. For men work while children play. Yet even it takes another thousand titles and another twenty years, there will come some day in some way, those periodicals that will give to science fiction, the critical respect and analysis that it has so richly deserved and so seldom received.

Of Conventions Past and Future---

The convention of 1952 is history. It cannot be changed or altered. After this length of time, it should be possible to take a more objective and meaningful analysis of its implications for the future. On the basis of people and celebrities attending, the Tenth Anniversary World Science Fiction Convention held in Chicago must be considered a resounding success. On the part of many fans both before and since the convention, there has been the inclination to consider a convention as a private party for a few elite insiders. This may be possible for a few hundred people. It is not possible for a thousand or more people. Organizational problems of an entirely different order are involved. Tightly organized and presented programs are necessary to keep a convention running and to attract the many people who are not fans and wouldn't touch a fan with a twenty foot pole.

The panels and discussions at the Chicago convention showed a sticky sweetness and light attitude which prevented even an elementary consideration of the many critical problems facing the science fiction world. Such a waste for people to travel hundreds of miles merely to go to an outsize house party. A rather disenchanted young man, far too wise for his age of thirteen or fourteen, remarked upon watching his idols and finding that they had feet of clay, "Do they have to travel a thousand miles merely to get drunk?" A valid and far reaching question which prompts us to add a Proustian comment, "As we watched at the parties the grim and frantic determination of the people to be happy, they looked as if they were the loneliest people in the world."

The 11th World Science Fiction Convention will be held in Philadelphia on September 5,6,7. A dollar sent to Box 2019 Philadelphia 3, Penna. will bring full information and also enroll you as a member.

There is no reason why Philadelphia should not equal or even surpass the 1952 convention if they work hard, plan carefully and have a little luck. After the convention, it might be advisable to re-examine the entire question of conventions. Without doubt, they need an overhaul. The fee should be raised to \$2, the auction should be dropped and the material sold at fixed prices to those who want to buy, a more efficient and interesting way of introducing notables should be sought, better advertising in the professional magazines is mandatory. Thought should be given to these suggestions now, not after the convention.

Order of the Day---

With unshakable confidence in the eventual triumph of the science fiction rationale in all cultural media, with the belief that science fiction is more than a subliterate and can be an art form of the highest importance, we announce with regret that the battle to accomplish this by means of the Journal of Science Fiction is over. The fight is to be carried on in other ways and by different means. Our failure has been complete. Make no mistake about it. But we have neither dishonored nor degraded our hobby. To all those who have helped or who have wanted to help JSF, many, many thanks.

28 March 1953
Chicago, Ill.

THE STAFF

Charles Freudenthal
Edward Wood

**JOURNAL
OF
SCIENCE FICTION
1952**

Magazine

Index

by

Edward Wood

THE 1952 MAGAZINE INDEX

THE 1956 MAGAZINE INDEX

	A	B	CD	page	
1. Amazing Stories	12	\$3.00	P	52	
2. Astounding Science Fiction	12	\$4.20	D*	54	
3. Authentic Science Fiction	English	12	\$2.52	D	53
4. Avon Fantasy Reader	(Suspended)	1	\$.35	D*	56
5. Avon Science Fiction Reader	(Suspended)	1	\$.35	D*	56
6. Dynamic Science Fiction		1	\$.25	P	58
7. Famous Fantastic Mysteries		6	\$1.50	P	57
8. Fantastic		3	\$1.05	D*	58
9. Fantastic Adventures		12	\$3.00	P	59
10. Fantastic Science Fiction		2	\$.50	L	56
11. Fantastic Story Magazine		5	\$1.25	P	61
12. Future Science Fiction	(New Series)	6	\$1.20	P	62
13. Galaxy Science Fiction		12	\$4.20	D*	63
14. Galaxy Science Fiction Novels		5	\$1.75	D*	57
15. If: Worlds of Science Fiction		5	\$1.75	D*	65
16. Imagination: Stories of Science and Fantasy		7	\$2.45	D*	66
17. Magazine of Fantasy and Science Fiction		8	\$2.80	D*	67
18. Marvel Science Fiction	(Suspended)	1	\$.25	P	69
19. Nebula Science Fiction	Scottish	1	\$.28	D	69
20. New Worlds	English	6	\$1.68	D	70
21. Other Worlds Science Stories		9	\$3.15	D*	71
22. Planet Stories		6	\$1.50	P	73
23. Science-Fantasy	English	2	\$.56	D	74
24. Science Fiction Adventures		1	\$.35	D*	72
25. Science Fiction Quarterly	(New Series)	4	\$1.00	P	74
26. Space Science Fiction		3	\$1.05	D*	72
27. Space Stories		2	\$.50	P	75
28. Startling Stories		12	\$3.00	P	76
29. Suspense: The High Tension Magazine	(Suspended)	1	\$.35	D*	77
30. Thrilling Wonder Stories		6	\$1.50	P	78
31. Two Complete Science-Adventure Books		3	\$.75	P	75
32. Weird Tales		6	\$1.50	P	79
33. Wonder Story Annual		1	\$.25	P	60
Total 174 \$49.79					

Key A number of issues published in 1952
B price of all 1952 issues
C type of magazines
 L large size
 P pulp size
 D digest size
D *indicates 35¢ digest size magazine

Summary of American Magazines 1952 29 different titles 153 issues
 4 suspended
 7 started
 1 large size magazine published 2 issues
 13 digest magazines published 68 issues
 15 pulp magazines published 83 issues

Edward Wood:

At an average of sixty thousand words per issue, the 174 issues of the 1952 magazines come to over ten million words. A lot of reading no matter how you figure it. While not so evident, it is clear, that it is a lot cheaper to buy all the magazines than to buy all the books. A provisional list of 1952 books was compiled but space does not permit its publication here.

Of indexing and indexes, there is never an end. Don Day with his Index to the Science Fiction Magazines 1926-1950 has done an excellent job. With the publication of the JSF indexes, the field is covered at least until 1953. It would be unfortunate if a gap were allowed to appear. It is time for someone else to do a little work. They might even get to like work, an ancient and honorable method of getting things done.

Questions have come up about the "new series" after Future Science Fiction and Science Fiction Quarterly. These magazines appeared before the war and when they were revived, the volume numbering started from the "new series" instead of referring to the old issues.

The following magazines are not indexed:

<u>Thrills, Inc.</u>	(Australian-suspended)
<u>The Mysterious Traveler</u>	(American-suspended)
<u>Fate</u>	(American-off-trail material falling outside the scope of this index)
<u>Fantasy Book</u>	(American-did not put out an issue in 1952)

English magazines which are reprints of the American Edition. Also the ones not holding to a regular schedule.
Magazines not printed in the English language.

A few errors in the 1951 index:

Page 7 <u>ASTOUNDING Science Fiction</u> December 1951	
Iceworld (3-conc)	Hal Clement
First Atomic Pile	Corbin Allardice & Edward R. Trapnell
	SR Van Dongen
from TID #292 USAEC Oak Ridge, Tenn. November 17, 1949	A photos
page 10 <u>Famous Fantastic Mysteries</u> May 1951	
Lukundoo from <u>Lukundoo and Other Stories</u>	
page 32 <u>Worlds Beyond</u> February 1951	
Valley of Doom by Halliday Sutherland from <u>Fantasy</u> #2 (prewar)	

The magazines are arranged chronologically by issues. Example:

OTHER WORLDS SCIENCE STORIES

January 1951 (9)	James Settles	3-1
*Courtesy Call	A. R. Steber	10M Settles

Explanation: The January 1951 issue of Other Worlds was number one of volume three and the ninth issue since its inception. James Settles did the cover which illustrated the story "Courtesy Call" written by A. R. Steber (one of Raymond A. Palmer's pen-names) which was about ten thousand words long and also illustrated inside by Settles.

Code:	A	article
	M	thousands (length of story)
	N	novel
	Na	novella (used only by <u>Galaxy</u>)
	NV	noyelette
	F	pictorial feature
	SR	serial
	SS	short story
	V	verse

AMAZING STORIES

January 1952 (270)	Norman Saunders		26-1
*The Reluctant Traitor	Walter M. Miller, Jr.	N 40M	Otis
The Last Revolution	Stephen Marlowe	NV 15M	Emsler
No Greater Wisdom	Rog Phillips	SS 9M	Fawcette
C'mon-A/ My Planet	Gerald Vance	SS 2½M	Valigursky
The Impossible Weapon	Milton Lesser	SS 6M	Krupa
February 1952 (271)	Lawrence		26-2
*The Iron Men of Venus	Don Wilcox	N 25M	Valigursky
The Silver Plague	Clyde Woodruff	NV 10M	Lawrence
Secret of Satellite Seven	Theodore Pine	SS 8M	Lawrence
The Visitors	Rog Phillips	N 23M	Navarro
The Fire Magicians	John Jakes	NV 12M	Emsler
March 1952 (272)	Barye Phillips		26-3
*Land Beyond the Lens	John Bloodstone	N 30M	Valigursky
The Gray Legions	Mallory Storm	NV 15M	Finlay
Throwback	H. B. Hickey	NV 10M	Emsler
Queen of the Floating Island	Don Wilcox	NV 10M	Lawrence
Strange Blood	Paul W. Fairman	SS 7M	Normay
April 1952 (273)	Barye Phillips		26-4
*The Golden Gods	John Bloodstone	N 30M	Lundy
The Man Who Bought Tomorrow	William P. McGivern	NV 13M	Stone
Battle of the Howling Hatchet	Don Wilcox	SS 10M	Valigursky
Murder on Mars	Frances M. Deegan	NV 10M	Valigursky
The Dog With the Weird Tale	Paul W. Fairman	SS 4½M	Summers
Master of the Universe (1)	Author Unknown	SR 5M	Valigursky
May 1952 (274)	Lawrence		26-5
*Empire of Women	John Fletcher	N 30M	Summers & Valigursky
Come to Venus -and Die!	F. Willard Grey	NV 16M	Lawrence
The World of Whispering Wings	Rog Phillips	N 20M	Finlay
Monkey in the Ice Box	Gerald Vance	SS 9M	Beecham
Master of the Universe (2)	Author Unknown	SR 5M	Valigursky
June 1952 (275)	Walter Popp		26-6
*Secret of the Black Planet	Milton Lesser	N 30M	Emsler
They Fly So High	Ross Rocklynn	SS 6M	Stone
The Opposite is Hell	Chester S. Geier	NV 20M	Alexander
Fifty Thousand Nuggets	Don Wilcox	SS 10M	Emsler
Master of the Universe (3)	Author Unknown	SR 5M	Valigursky
July 1952 (276)	Lawrence		26-7
*Son of the Black Chalice	Milton Lesser	N 30M	Alexander
The Girl With the Golden Eyes	Dean Evans	SS 6½M	Welker
Roman Holiday	William P. McGivern	NV 11M	Beecham
Too Old To Die	Don Wilcox	NV 10M	Summers
The Frozen Twelve	Tedd Thomey	SS 5M	Stone
Master of the Universe (4)	Author Unborn	SR 5M	Valigursky
August 1952 (277)	Walter Popp		26-8
*The Return of Michael Flannigan	John Bloodstone	N 30M	Beecham
The Winged Peril	Robert Moore Williams	SS 6M	Llewellyn
Black Angels Have No Wings	Rog Phillips	NV 18M	Finlay
Formula for Galaxy 1	Lee Gregor	N 21M	Emsler
Master of the Universe (5)	Author Unborn	SR 5M	Valigursky

September 1952 (278)	Walter Popp	26-9
*The Girl Who Loved Death	Paul W. Fairman	N 20M Slade
Flight of the Vampires	John Russel(1) Fearn	SS 5½M Slade
Adam's First Wife	Rog Phillips	NV 13M Finlay
I've Been Here Before	Dean Evans	NV 13M Beecham
The Machine That Knew Too Much	William P. McGivern	SS 6½M Welker
Sucker From Space	H. B. Hickey	NV 13M Emsler
October 1952 (279)	Walter Popp	26-10
*Shadow on the Moon	Joe Gibson	N 28M Ashman
The Innkeeper of Mars	Dex R. Moore	SS 3½M Francis
Deadly Dust	Gerald Vance	NV 11M Emsler
He Played With Dolls	William P. McGivern	SS 6½M Beecham
The Blessed Assassins	Ivar Jorgensen	SN 18M Beecham
Master of the Universe (7)	Author Unborn	SR 5M Valigursky
Idiot Command	John Jakes	SS 2M Ashman
November 1952 (280)	Leo Ramon Summer (signed by Walter Popp)	26-11
*The Mad Monster of Mogo	Don Wilcox	N 30M Francis
Too Many Worlds	Irving Cox, Jr.	SS 6½M Slade
Scratch One Asteriod	Willard Hawkins	NV 21M Emsler
Master of the Universe (8)	Author Unborn	SR 5M Valigursky
Stacked Deck	Lester del Rey (Del Ray)	SS 5M Emsler
...And Goal to Go	Alfred Coppel	NV 11M Slade
December 1952 (281)	Leo Ramon Summer	26-12
*Too Many Worlds	Gerald Vance	N 25M Shermo
First Run	Mallory Storm	SS 8½M Slade
Moon of Twelve Gods	Robert Arnette	SS 9M Emsler
Stumble Bum	Lester Barclay	SS 7M Shimotsuka
The Martian Gross	Clee Garson	NV 13M Beecham
Visitor From Darkness	Rog Phillips	NV 23M Emsler

AUTHENTIC SCIENCE FICTION (English Magazine)

#17 Coming of the Darakua	F. G. Rayer	
#18 Chaos in Miniature	H. J. Campbell	
#19 Space Warp	Roy Sheldon	
#20 Earth Our New Eden	F. G. Rayer	
#21 Alien Impact	E. C. Tubb	
#22 Mice or Machines	H. J. Campbell	
#23 The Singing Spheres	Jon J. Deegan	
#24 Aftermath	Bryan Berry	
#25 The Plastic Peril	Roy Sheldon	
#26 Martians in a Frozen World	Rick Conroy	
Frontier Legion (1)	Sydney J. Bounds	SR
#27 Star of Death	Roy Sheldon	
FrontierrLegion (2)	Sydney J. Bounds	SR
#28 We Cast No Shadow	F. G. Rayer	
Frontier Legion (3)	Sydney J. Bounds	SR

ASTOUNDING SCIENCE FICTION

January 1952 (254)	Rogers	48-5
*That Share of Glory	C. M. Kornbluth	NV Rogers
Telek	Jack Vance	N Van Dongen
The Analogues	Damon Knight	SS Cartier
Instinct	Lester del Rey	SS Cartier
Sitting Duck	Oliver Saari	SS Rogers
Machine "Intelligence"	Edmund C. Berkeley	A photos
Hydroponics	Carrol L. Klotzbach	A
February 1952 (255)	Van Dongen	48-6
*Firewater	William Tenn	N Van Dongen
Bridge	James Blish	NV Orban
Steel Brother	Gordon R. Dickson	NV Orban
Ev	Raymond Z. Gallun & Jerome Bixby	SS Orban
Star-Linked	H. B. Fyfe	SS Van Dongen
Information	Alan Barclay	SS Rogers
Birthplace for Planets	Howard L. Myers	A photos
Symbolic Logic & Metamathematics	Crispin Kim-Bradley	A
March 1952 (256)	Pawelka	49-1
*Gunner Cade (1)	Cyril Judd	SR Pawelka
Man Down	Jack Williamson	NV Collins
Mate in Three Moves	Matthew M. Cammen	SS Orban
Bluff-Stained Transaction	H. B. Fyfe	SS Cartier
Next Door	Jack Thomas	SS Orban
Star Tracks	Sam Merwin, Jr.	SS Van Dongen
Don't Write: Telegraph	J. J. Coupling	A photos
April 1952 (257)	Rogers	49-2
*Dumb Waiter	Walter M. Miller, Jr.	NV Rogers
Radiation	Kelley Edwards	NV Rogers
Suicide's Grave	Joseph Petkoff	SS Cartier
The Farthest Horizon	Raymond F. Jones	SS Orban
Cosmophyte	Julian Chain	SS Orban
Gunner Cade (2)	Cyril Judd	SR Pawelka
Clouds	Roscoe Fleming	A photos
May 1952 (258)	Van Dongen	49-3
*Blood's a Rover	Chad Oliver	NV Van Dongen
Fast Falls the Eventide	Eric Frank Russell	SS Van Dongen
What Have I Done?	Mark Clifton	SS Van Dongen
Half the Victory	Brian Parker	SS Van Dongen
Gunner Cade (3-conc)	Cyril Judd	SR Pawelka
Brookhaven Action	John W. Campbell, Jr.	A photos
June 1952 (259)	Van Dongen	49-4
*The Specter General	Theodore R. Cogswell	NV Welker
Blood Bank	Walter M. Miller, Jr.	NV Cartier
The Ghost Town	Donald Kingsbury	SS Orban
Ascent Into Chaos	M. C. Pease	SS Cartier
Transisters	J. J. Coupling	A photos

ASTOUNDING SCIENCE FICTION continued

July 1952 (260)	Pawelka	49-5
*The Emissary	Jim Brown	NV Pawelka
Stardust	Chad Oliver	NV Cartier
All the Way Back	Michael Shaara	SS Cartier
I Am Nothing	Eric Frank Russell	SS Cartier
Gramp and His Dog	Frank Quattrocchi	SS Orban
Comets	Willy Ley	A photos
August 1952 (261)	Van Dongen	49-6
*The Face of the Enemy	Thomas Wilson	NV Van Dongen
Cold Awakening	Walter M. Miller, Jr.	NV Orban
Love Thy Neighbor	M. C. Pease	NV Orban
No Place Like Home	Lester del Rey	SS Cartier
The Conqueror	Mark Clifton	SS Pawelka
Assignment: Observer	U. S. Government	A photos
What is Psychosomatic?	J. A. Winter, M. D.	A
September 1952 (262)	Alejandro (symbolic)	50-1
The Entrepreneur	Thomas Wilson	SN Pawelka
Frontier of the Dark	A. Bertram Chandler	NV Cartier
No Moon For Me	Walter M. Miller, Jr.	SS Orban
Demotion	Robert Donald Locke	SS Van Dongen
Improbable Profession	Leonard Lockhard	SF Welker
Zero Hour Minus X Years		A
Cover: The Greater Fire		
October 1952 (263)	Van Dongen	50-2
*The Currents of Space (1)	Isaac Asimov	SR Van Dongen
Survival Policy	Edwin James	NV Van Dongen
The Evidence At Hand	Dean McLaughlin	NV Cartier
The Exile	Alfred Coppel	SS Van Dongen
The Big Hunger	Walter M. Miller, Jr.	SS Pawelka
"But You Said..."	Ralph Williams	SF
Fireworks	Willy Ley	A photos
November 1952 (264)	Schneeman	50-3
*Last Blast	Eric Frank Russell	NV Orban
Pax Galactica	Ralph Williams	SS Orban
The Things to Come	Gene L. Henderson	SS Van Dongen
The Purpose	Algis Budrys	SS Pawelka
The Currents of Space (2)	Isaac Asimov	SR Pawelka
Oil For Tomorrow	Wallace West	A photos
December 1952 (265)	Welker (symbolic)	50-4
Noise Level	Raymond F. Jones	NV Van Dongen
Pest	Randall Garrett & Lou Tabakow	SS Orban
Me and Flapjack and the Martians	Mack Reynolds & Fredric Brown	SS Pawelka
The Impacted Man	Robert Sheckley	SS Orban
The Tiniest Time Traveler	David Fox	A photos
The Currents of Space (3-conc)	Isaac Asimov	SR Van Dongen
Cover: The First Martian		

AVON FANTASY READER (Suspended)

#18 (January 1952)

The Witch From Hell's Kitchen	Robert E. Howard original
The Devil in Hollywood	Dale Clark
from <u>Argosy</u> August 8, 1936	
The Watcher in the Green Room	Hugh B. Cave
from <u>Weird Tales</u> September 1933	
A Victim of Higher Space	Algernon Black
from <u>Day and Night Stories</u> 1917	
Out of the Eons	Hazel Heald
from <u>Weird Tales</u> April 1935	
Just What Happened	Gelett Burgess
from ? 1944	
The Phantom Ship of Dirk Van Tromp	James Francis Dwyer
from ? 1915	
Amina	Edward Lucas White
from <u>Lukundoo and Other Stories</u> 1927	
The Haunted Jarvee	William Hope Hodgson
from <u>Carnacki The Ghost-Finder</u> 1947	

AVON SCIENCE FICTION READER (Suspended)

#3 (January 1952)

The Robot Empire	Frank Belknap Long
from <u>Astounding Stories</u> ? 1934 "story retitled"	
P. N. 40	S. Fowler Wright
from <u>The Throne of Saturn</u> 1949	
The Master Ants	Francis Flagg
from <u>Amazing Stories</u> May 1928	
In the Walls of the Eryx	Kenneth Sterling & H.P. Lovecraft
from <u>Weird Tales</u> October 1939	
The Black Stone Statue	Mary Elizabeth Counselman
from <u>Weird Tales</u> December 1937	
The Planet of Dread	R. F. Starzl
from <u>Astounding Stories</u> August 1930	
The Alien Vibration	Hannes Bok
from <u>Future Combined With Science Fiction</u> February 1942	
The Ultimate Paradox	Thorpe McClusky
from <u>Weird Tales</u> May 1945	

FANTASTIC SCIENCE FICTION

August 1952 (1)

The Day New York Ended	Lou Morales	1-1
The Secret of the Locked Laboratory	Walter Gibson	NV Frollo
The Lost City of the Sky	Bruce Crandall	SS Giordano
*They Die on Mars	Wallace Smith	SS Frollo
The Nude in the Microscope	Phyllis L. Kay	SS Morales
The Black Planet	George Moffat	SS Frollo
	G. A. Lacksey	SS Morales

December 1952 (2)

*The War of the Moons	Al Fago	1-2
Spidermen and the Cakes	Walter Gibson	N Frollo
She Was a Creature of Fire and Death	Bruce Crandall	SS Frollo
He Wouldn't Die	Wallace Smith	SS Campbell
*The Murder Machine	George Moffat	SS Tyler
Think Ahead	Phyllis Kaye	SS Campbell
	Larry Hennessey	SS

FAMOUS FANTASTIC MYSTERIES

February 1952 (73)	Lawrence	13-2
*The Valley of Eyes Unseen	Gilbert Collins	N Finlay 1923
Blight	L. Major Reynolds	SS Lawrence 1948
April 1952 (74)	Lawrence	13-3
*The Death Maker	Austin J. Small	N Lawrence 1926
The New Sun	J. S. Fletcher	SS Finlay
from <u>Argosy</u> June 9, 1923		
June 1952 (75)	Lawrence	13-4
*Her Ways Are Death	Jack Mann	N Finlay n.d.
Gentlemen, Be Seated	Robert Heinlein	SS Lawrence
from <u>Collier's</u> 1948		
I'll Take Care of You	Oliver La Farge	SS Lawrence
To an Aztec Relic	Paul Wilson	V Bok 1913
August 1952 (76)	Saunders	13-5
*The White Wolf	Franklin Gregory	N Finlay 1941
The Green Splotches	T. S. Stribling	NV Lawrence
from <u>Adventure</u> January 3, 1920		
October 1952 (77)	Lawrence	13-6
*The Bat Flies Low	Sax Rohmer	N Lawrence 1935
Thus I Refute Beelzy	John Collier	SS Finlay
from ??? 1940		
December 1952 (78)	Lawrence	14-1
Skull-Face	Robert E. Howard	N Finlay
from <u>Weird Tales</u> October, November, December 1929		
3 part serial	Theodore Sturgeon	NV Lawrence
Killdozer!	November 1944	
from <u>Astounding Science Fiction</u>	Ray Bradbury	SS Lawrence
The Homecoming		
from <u>Lademoiselle</u> October 1946	A. E. D. Smith	SS Bok
The Coat		

GALAXY SCIENCE FICTION NOVELS

#8 Odd John	Olaf Stapledon	Emsh
1936 E. P. Dutton and Co.		
#9 Four-Sided Triangle	William F. Temple	Samson Pollen
1951 Frederick Fell, Inc.		
<u>Amazing Stories</u> November 1939 (short preliminary version)		
#10 Rat Race	Jay Franklin	?
1950 Fantasy Publishing Company, Inc.		
1947 serial in <u>Collier's</u>	(story in <u>GSEF</u> is abridged)	
#11 The City in the Sea	Wilson Tucker	?
1951 Rinehart & Co. Inc.		
#12 The House of Many Worlds	Sam Merwin, Jr.	Emsh
1951 Doubleday & Company, Inc.		
<u>Startling Stories</u> September 1951		

FANTASTIC

Summer 1952 (1)	Barye Phillips & L. R. Summers	1-1
Six and Ten are Johnny	Walter M. Miller, Jr.	NV Finlay
For Heaven's Sake	Sam Martinez	SS Stone
"Someday They'll Give Us Guns"	Paul W. Fairman	SS Emsler
Full Circle	H. B. Hickey	SS Valigursky
The Runaway	Louise Lee Outlaw	SS Kay
The Opal Necklace	Kris Neville	SS Summers
The Smile	Ray Bradbury	SS Stevens
And Three To Get Ready	H. L. Gold	SS Stone
What If	Isaac Asimov	SS Stone
Professor Bingo's Snuff	Raymond Chandler	N Summers
from <u>Park East</u> June, July, August 1951 3part serial		
Back Cover: "Danger on the Stairs" by Pierre Roy		
Fall 1952 (2)	L. R. Summers	1-2
Angels in the Jets	Jerome Dixby	SS Lundy
I'm Looking for Jeff	Fritz Leiber	SS Ems
The Sin of Hyacinth Peuch	Eric Frank Russell	?NV Summers
The Star Dummy	Anthony Boucher	?NV Beecham
The Sex Opposite	Theodore Sturgeon	?NV Stone
Beatrice	Dean Evans	?NV Ems
Man in the Dark	Roy Huggins	NV Welker
Miriam	Truman Capote	SS Stone
from <u>Mademoiselle</u> 1945		
The Tell-Tale Heart	Edgar Allan Poe	SS Finlay
Back Cover: "Dance" by George Tooker		
November-December 1952 (3)	Barye W. Phillips	1-3
*The Veiled Woman	Mickey Spillane	NV Ems
To Fit the Crime	Richard Matheson	SS Stone
Final Exam	Chad Oliver	SS Ashman
Candlesticks	Dean Evans	SS Berger
The Moon of Montezuma	Cornell Woolrich	NV Frankenberg
The Missing Symbol	Ivar Jorgensen	SS Ems
Rabbit Punch	Ralph Robin	SS Beecham
The Opener of the Crypt	John Jakes	SS Stone
The Celestial Omnibus	E. M. Forster	SS Summers
from <u>The Celestial Omnibus</u> 1947		
The Cask of Amontillado	Edgar Allan Poe	SS Finlay

DYNAMIC SCIENCE FICTION

December 1952 (1)	A. Leslie Ross	1-1
I Am Tomorrow	Lester del Rey	N Orban
Blunder Enlightening	Dave Dryfoos	NV ?
"X" For "Expendable"	William C. Bailey	NV Murphy
Knowledge is Power	H. B. Fyfe	NV ?
*Blood Lands	Alfred Coppel	SS ?
Public Enemy	Kendell Foster Crossen	SS ?
Translator's Error	Charles Dye	SS Kiemle
Ennui	Milton Lesser	SS ?
The Einstein Rocket	Poul Anderson	A ?

FANTASTIC ADVENTURES

January 1952 (115)	Ed Valigursky		14-1
*Rest in Agony	Ivar Jorgensen	N	32M Emsler
Wrestlers Are Revolting!	Geoff St. Reynard	NV	10M Beecham
The Secret of Gallows Hill	Paul W. Fairman	SS	4½M Finley
When Greed Steps In	F. G. Rayer	SS2.375M	Beecham
Satellite of Destruction	Burt B. Liston	NV	14M Summers
February 1952 (116)	Leo Ramon Summers		14-2
*Pattern For Tomorrow	Mallory Storm	N	30M Valigursky
A Child is Missing	Paul W. Fairman	SS	3.6M Woromay
Spacemen Die Hard	Chester S. Geier	NV	11½M Kiemle
Pattern in the Dust	Ivar Jorgensen	SS	3½M Emsler
What's On Your Mind?	Milton Lesser	NV	15M Lundy
March 1952 (117)	L. R. Summers & E. Valigursky		14-3
*He Fell Among Thieves	Milton Lesser	N	25M Finlay
Brothers Beyond the Void	Paul W. Fairman	SS	3.2M Summers
The Travelling Brain	William P. McGivern	SS	8½M Lundy
Your Soul Comes C.O.D.	Mack Reynolds	SS	1.4M Summers
The Master Key	Frances M. Deegan	NV	? Navarro
April 1952 (118)	Leo Ramon Summers		14-4
*The Jack of Planets	Paul W. Fairman	N	25M Lawrence
The Unfinished Equation	Robert Arnette	NV	15M Navarro
The Chase	E. K. Jarvis	SS	3M Beecham
The Green Cat	Frances M. Deegan	SS	7½M Emsler
A More Potent Weapon	Rog Phillips	NV	12M Woromay
May 1952 (119)	Leo Ramon Summers		14-5
*The Soul Snatchers	Lee Francis	N	25M Emsler
Strictly Formal	Gerald Vance	SS	2.9M Navarro
Who Flee Their Chains	Guy Archette	SS	7.4M Beecham
Let's Have a Little Reverence	Paul W. Fairman	NV	10M Emsler
A Star Has Fallen	John Fletcher	N	20M Lundy
June 1952 (120)	Walter Popp		14-6
*The Woman in Skin 13	Paul W. Fairman	N	25M Stone
The Lion's Mouth	Stephen Marlowe	SS	6M Lundy
The Man Nobody Knew	Don Wilcox	NV	10M Stone
Mortality Unlimited	Russell Branch	SS	7½M Stevens
Ask a Foolish Question	Milton Lesser	NV	15M Beecham
July 1952 (121)	Walter Popp		14-7
*The Spectre of Suicide Swamp	E. K. Jarvis	N	25M Ashman
Temptation	William Morrison	SS	5½M Ashman
And the Monsters Walk	John Jakes	NV	18M Stone
One Guitar	Sam Merwin, Jr.	SS	6½M Stone
This Planet For Sale	Ralph Sholto	NV	15M Lundy
August 1952 (122)	Walter Popp		14-8
*The Man Who Lived Twice	Rog Phillips	N	30M Emsler
All Flesh is Brass	Milton Lesser	SS	4M Finlay
The Yellow Wind	Dean Evans	NV	10M Mendoza
Tomorrow's Shadow	Arthur G. Stangland	SS	5M Guinta
Mars Invites You	Don Wilcox	NV	10M Finlay

FANTASTIC ADVENTURES continued

September 1952 (123)	Walter Popp		14-9
*Terror From the Abyss	John Fletcher	N	23M Emsler
Tough Guy	Noel Loomis	SS	7M Emsler
The Hollow World	Harry Walton	SS	4M Karr
I'll See You in My Dreams	Rog Phillips	NV	14M Emsler
Coffin to Mars	John Jakes	SS	4M Emsler
The Slave Maker	Don Wilcox	NV	10M Ashman
October 1952 (124)	Walter Popp		14-10
*Is This the Way Home?	Lawrence Chandler	N	20M Stone
In a Day of Victory	Irving E. Cox, Jr.	SS	7½M Emsler
The Talking Cube	E. K. Jarvis	SS	8M Beecham
Death is Never Final	Alfred Coppel	SS	2½M Welker
It's in the Cards	Rog Phillips	SS	8M Emsler
Doom Jungle	John Jakes	SS	4M Slade
I'll Meet You Yesterday	Doris E. Kaye	NV	11M Emsler
November 1952 (125)	Robert Gibson Jones		14-11
*Dragon Army	William Morrison	N	28M Francis
It Happened Tomorrow	E. Leslie Stewart	SS	4½M Shimotsuka
When Better Budgies Are Built	Bryce Walton	NV	9M Slade
Needle Me Not	Guy Archette	SS	3½M Emsler
I'll Follow You To Hell	William P. McGivern	NV	10M Finlay
The Man Who Could Not Die	E. K. Jarvis	SS	8M Francis
December 1952 (126)	Robert Gibson Jones		14-12
*Revenge of the Robots	Lawrence Chandler	N	20M Emsler
Eye of Medusa	Charles Creighton	SS	4½M Slade
Make Way For Your Corpse	Milton Lesser	SS	2½M Welker
Hell is Up Above	Stuart Faulkner	N	25M Shimotenka

WONDER STORY ANNUAL

1952 (3)	Alex Schomburg		1-3
The Death of Iron	S. S. Held	N	Finlay
from <u>Wonder Stories</u> Sept., Oct., Nov. 1932			
The Lanson Screen	Arthur Leo Zagat	NV	Orban
from <u>Thrilling Wonder Stories</u> December 1936			
The Brain-Stealers of Mars	John W. Campbell, Jr.	NV	Schomburg
from <u>Thrilling Wonder Stories</u> December 1936			
The Invincible Midge	Paul Ernst	NV	Orban
from <u>Thrilling Wonder Stories</u> April 1937			
Guaranteed	E. Everett Evans	SS	Finlay (cut)
from <u>Startling Stories</u> January 1948			
Around Infinity	Oliver E. Saari	SS	Napoli
from <u>Captain Future</u> Winter 1940			
Three Wise Men	Lloyd Arthur Eshbach	SS	Orban
from <u>Startling Stories</u> November 1939			
Earth-Venus 12	Gabriel Wilson	SS	Poulton
from <u>Thrilling Wonder Stories</u> December 1936			

FANTASTIC STORY MAGAZINE

Winter 1952 (8)	Earle Bergey	3-2
*The Evening Star	David H. Keller, M.D.	N Finlay
from <u>Science Wonder Stories</u>	1930 April, May 2 part serial	
Time Limit	H. B. Fyfe	SS Napoli
The Blunderer	L. Sprague de Camp	SS Napoli
Four-Legged Hotfoot	Mack Reynolds	SS Orban
Adaptation	Robert Moore Williams	SS Orban
Within the Planet	Wesley Arnold	NV Orban
from <u>Science Wonder Quarterly</u>	1930 Spring	
Via Death	Gordon A. Giles	SS Orban
from <u>Thrilling Wonder Stories</u>	1938 August	
Charles Fort: Disciple of Disbelief	Samuel Mines	A
Spring 1952 (9)	Alex Schomburg	3-3
*Dawn of Flame	Stanley G. Weinbaum	NV Stevens
from <u>Thrilling Wonder Stories</u>	1939 June	
The Black Flame	Stanley G. Weinbaum	N Stevens
from <u>Startling Stories</u>	1939 January	
Thin End	J. W. Groves	SS Napoli
Third Alternative	Sam Merwin, Jr.	SS Orban
Men on Mars	Laurence Manning	SS Napoli
Stanley G. Weinbaum	Samuel Mines	A
Summer 1952 (10)	Alex Schomburg	4-1
*Slam	A. E. Van Vogt	N Finlay
from <u>Astounding Science Fiction</u>	1940 September to December 4 part serial	
The House on the Vacant Lot	Mari Wolf	SS Stevens
It's a Dog's Life	Larry Clinton	SS Schomburg
Something Borrowed	Daniel Keyes	SS Dreany
The Veil of Astellar	Leigh Brackett	NV Orban
from <u>Thrilling Wonder Stories</u>	1944 Spring	
Lunar Parasites	Raymond Z. Gallun	SS Orban
from <u>Captain Future</u>	1940 Summer	
September 1952 (11)	Emsh	4-2
*A Million Years to Conquer	Henry Kuttner	N Finlay
from <u>Startling Stories</u>	1940 November	
Second Chance	W. Kubilius & Fletcher Pratt	SS Orban
Orphan of Space	Don Wilcox	SS Orban
The Hunters	Alfred Coppel	SS Schomburg
Greenhorn	Harry Stine	SS Emsler
The Question	Ralph Carghill	SS Poulton
Science Can Wait	Ray Cummings	SS Napoli
First Stop: Mars or Venus?	Norman B. Wiltsey	A
November 1952 (12)	Earle K. Bergey	4-3
*The Gods Hate Kansas	Joseph J. Millard	N Finlay
from <u>Startling Stories</u>	1941 November	
The Girl Next Door	Kendell Foster Crossen	NV Murphy
The Moebius Room	Robert Donald Locke	SS Schomburg
"It's Like This"	Rog Phillips	SS Orban ?
In Sheep's Clothing	Alan E. Nourse	SS Dreany
The Deciding Factor	Paul Lawrence Payne	SS Poulton
A Family Matter	Walter M. Miller, Jr.	SS Orban ?
Doing Something About It?	Lewis Island	A

FUTURE SCIENCE FICTION (new series)

January 1952 (11)	Milton Luros	2-5
Quest of the Queen	Ross Linden	N Poulton
They Will Destroy	Bryce Walton	NV Finlay
False Prophets Shall Rise	L. Sprague de Camp	A Luros ?
Not Quite Human	Emil Petaja	SS Kiemle
The Awakening	Arthur C. Clarke	SS Luros ?
Cover illustrates the story "The Tinkerer" in the March 1952 issue		
March 1952 (12)	Finlay	2-6
*Devil's Cargo	Tom Wilson	NV Poulton
Go to the Ant	Walter Kubilius	NV Kiemle
The Tinkerer	S. A. Lombino	SS Luros
Captain Barnes and the Law	Tarr Roman	SS Kiemle
Fountain of Death	Joseph Farrell	SS Kiemle
Beautiful, Beautiful, Beautiful	Stuart Friedman	SS Luros
May 1952 (13)	Milton Luros	3-1
Equations For Destiny	John Barryman	NV Poulton
Thy Days Are Numbered!	Wallace West	NV Murphy
*Forgive Us Our Debts	Lester del Rey	SS ???
The Twice-Told Man	Maurice Rabold	SS ???
Rejection Slip	Ben Singer	SS ???
The Mislaid Tribes	L. Sprague de Camp	A
The Rememberers	H. Charles Blair	SS ???
July 1952 (14)	A. Leslie Ross	3-2
Because of the Stars	Charles Dye	N
They Shall Rise	Wallace West	NV
*Unreasonable Facsimile	Lester del Rey	SS
The Second Ship	Jerome Bixby	SS
Realization	Ben Singer	SS
(Illustrations this issue by Luros & Murphy)		
September 1952 (15)	Peter Poulton	3-3
The Gods Fear Love	Gene Hunter	NV
We Will Inherit	Wallace West	NV
Final Barrier	Alan E. Nourse	SS
Small Fry	Hunt Collins	SS
Confidence	H. B. Fyfe	SS
Facts of Life	Dave Dryfoos	SS
(Illustrations this issue by Luros & Murphy)		
November 1952 (16)	A. Leslie Ross	3-4
*Doomsday's Color-Press	Raymond F. Jones	NV Orban
...And Found Wanting	Wallace West	NV Luros
We Are Alone	Robert Sheckley	SS Luros
Legion of the Lost	Alfred Coppel	SS Orban ?
The Winning of Wocha	R. R. Winterbotham	SS Luros ?

GALAXY SCIENCE FICTION

January 1952 (16)	Don Sibley	3-4
*The Demolished Man (1)	Alfred Bester	SR Sibley
The Girls From Earth	Frank M. Robinson	NV Emsh
Hallucination Orbit	J. T. M'Intosh	NV Sibley
Dead End	Wallace Macfarlane	SS Stone
The Furious Rose	Dean Evans	SS Thorne
The Addicts	William Morrison	SS Alexander
February 1952 (17)	Richard Powers	3-5
*Where Were We?	L. Sprague de Camp	A
*Where To?	Robert A. Heinlein	A
Conditionally Human	Walter M. Miller, Jr.	NV Stone
Double Standard	Alfred Coppel	SS MacLellan
Dr. Komtevisky's Day	Fritz Leiber	SS Stone
Fresh Air Fiend	Kris Neville	SS Rogers
The Demolished Man (2)	Alfred Bester	SR Sibley
March 1952 (18)	Richard Arbib	3-6
*The Year of the Jackpot	Robert A. Heinlein	NV Willer
Manners of the Age	H. B. Fyfe	SS Fyfe
The Seventh Order	Jerry Sohl	SS Emsh
Catch That Martian	Damon Knight	SS Rogers
The Demolished Man (3-conc)	Alfred Bester	SR Sibley
April 1952 (19)	Richard Powers	4-1
*Accidental Flight	F. L. Wallace	Na Alexander
Ticket to Anywhere	Damon Knight	NV Willer
Katsht Said No	J. T. M'Intosh	SS Alexander
The Moon is Green	Fritz Leiber	SS Stone
Martians Never Die	Lucius Daniel	SS Willer
She Who Laughs	Peter Phillips	SS Jones
May 1952 (20)	Jack Coggins	4-2
Category Phoenix	Boyd Ellanby	Na Emsh
Lover When You're Near Me	Richard Matheson	NV Willer
Garden in the Void	Poul Anderson	NV Emsh
Lost Memory	Peter Phillips	SS Muller
Wheels Within	Charles V. DeVet	SS Sibley
Freudian Slip	Franklin Abel	SS Harrington
June 1952 (21)	Emsh	4-3
*Gravy Planet (1)	Frederik Pohl & C.M.Kornbluth	SR Sibley
Orphans of the Void	Michael Shaara	NV Emsh
The Roasters	Richard Wilson	NV Willer
The Highest Mountain	Bryce Walton	SS Hayes
Shipping Clerk	William Morrison	SS Emsh
The Luckiest Man in Denv	Simon Eisner	SS Emsh
July 1952 (22)	Jack Coggins	4-4
Star, Bright	Mark Clifton	NV Stone
Dumb Martian	John Wyndham	NV Mac Clellan
Wailing Wall	Roger Dee	SS Alexander
Shipshape Home	Richard Matheson	SS Emsh
Origins of Galactic Slang	Edward Kellen	A Stone
Gravy Planet (2)	Frederick Pohl & C.M.Kornbluth	SR Sibley
Cover illustates: A Robot Miner		

GALAXY SCIENCE FICTION continued

August 1952 (23)	Emsh	4-5
Surface Tension	James Blish	NV Willer
Yesterday House	Fritz Leiber	NV Ashman
Proof of the Pudding	Robert Sheckley	SS Willer
Education of a Martian	Joseph Shallit	SS Emsh
Gravy Planet (3-conc)	Frederik Pohl&C.M.Kornbluth	SR Sibley
Cover illustrates: 40 Credit Tour of Earth		
September 1952 (24)	Jack Coggins	4-6
Delay in Transit	F. L. Wallace	Na Sibley
The Altruist	James H. Schmitz	NV Ashman
The Snowball Effect	Katherine MacLean	SS Emsh
Today is Forever	Roger Dee	SS Emsh
The Moons of Mars	Dean Evans	SS Willer
Tea Tray in the Sky	Evelyn E. Smith	SS Ashman
The Mousetrap	Gordon R. Dickson	SS Rogers
Cover illustrates: Space Travel by 1960?		
October 1952 (25)	Emsh	5-1
Baby is Three	Theodore Sturgeon	Na Sibley
Halo	Hal Clement	NV Emsh
A Little Oil	Eric Frank Russell	NV Freas
Zen	Jerome Bixby	SS Ashman
Wait For Weight	Jack McKenty	SS Sibley
Tree, Spare that Woodman	Dave Dryfoos	SS Fries
Game For Blondes	John D. MacDonald	SS Stone
Cover illustrates: <u>Galaxy's</u> Birthday Party		
November 1952 (26)	Jack Coggins	5-2
The Martian Way	Isaac Asimov	Na Emsh
Sugar Plum	R. Bretnor	NV Ashman
Command Performance	Walter M. Miller, Jr.	NV Ashman
Warrior Race	Robert Sheckley	SS Scattergood
A Thought For Tomorrow	Robert E. Gilbert	SS Stone
The Altar At Midnight	C. M. Kornbluth	SS Ashman
The Misogynist	James E. Gunn	SS Rogers
Runaway	William Morrison	SS Ashman
Cover illustrates: Earth Satellite		
December 1952 (27)	Camerage	5-3
*Ring Around the Sun (1)	Clifford D. Simak	SR Sibley
The Reluctant Weapon	Howard L. Myers	NV Emsh
The Deep	Isaac Asimov	NV Ashman
Homesick	Lyn Venable	SS Emsh
The Leech	Phillips Barbee	SS Connell
Cost of Living	Robert Sheckley	SS Emsh

IF: WORLDS OF SCIENCE FICTION

March 1952 (1)	Martin Key	1-1
*Twelve Times Zero	Howard Browne	N ?
The Hell Ship	Ray Palmer	NV ?
Bitter Victory	Walter M. Miller, Jr.	SS ?
Black Eyes and the Daily Grind	Milton Lesser	SS ?
Of Stegner's Folly	Richard S. Shaver	SS ?
Never Underestimate	Theodore Sturgeon	SS ?
The Old Martians	Pog Phillips	SS ?
The Stowaways	Alvin Heiner	SS
Personalities in Science Fiction: Bob Tucker		A
May 1952 (2)	Ralph Joiner	1-2
*Jungle in the Sky	Milton Lesser	N Martin
Infinity's Child	Charles V. DeVet	NV ?
Welcome Martians	S. A. Lombino	SS
It Takes a Thief	Walter Miller, Jr.	SS ?
The Beast	John W. Jakes	SS Blake
Resurrection Seven	Stephen Marlowe	SS ?
Dreamer's World	Bryce Walton	SS ?
The Revealing Pattern	Alvin Heiner	SS
Personalities in Science Fiction: Raymond A. Palmer	by Paul W. Fairman	
July 1952 (3)	Henry Jones	1-3
*Let My People Go	Walter Miller, Jr.	N Marx
"And That's How It Was, Officer"	Ralph Sholto	NV
The One and the Many	Milton Lesser	SS
Holman and the Solar Circuit	Gordon Dewey	SS Stan
Robots of the World! Arise!	Mari Wolf	SS Martin
Vital Ingredient	Charles V. DeVet	SS Martin
The Terrible Answer	Arthur G. Hill	SS ?
McIlvanine's Star	August Derleth	SS Martin
The Smiler	Albert Hernhunter	SS
Personalities in Science Fiction: Charles Fort	by Robert Barbour Johnson	
September 1952 (4)	Ralph Joiner	1-4
Sinister Paradise	Robert Moore Williams	N ?
*Shock Treatment	Stanley Mullen	NV Wilson
The Skull	Philip K. Dick	NV
The Beautiful People	Charles Beaumont	SS Martin
Holes Incorporated	L. Major Reynolds	SS Marx
Marley's Chain	Alan E. Nourse	SS Speicher
An Empty Bottle	Mari Wolf	SS ?
The Space Clause	L. Sprague de Camp	SS
The Clean and Wholesome Land	Ralph Sholto	SS
The Last Supper	T. D. Hamm	SS
Personalities in Science Fiction: Jules Verne	by Paul W. Fairman	
November 1952 (5)	Ralph Joiner	1-5
*The Image and the Likeness	John Scott Campbell	N Zimmerman
The Running Hounds	John Jakes	NV Martin
Brother to the Machine	Richard Matheson	SS
You Too Can Be a Millionaire	Noel Loomis	SS Beecham
Let There Be Light	Horace B. Fyfe	SS Martin
Generals Help Themselves	M. C. Pease	SS Martin
Personalities in Science: Leonardo Da Vinci	by Paul W. Fairman	
Cover Pictorial: Trip to the Moon (inside covers)		

IMAGINATION: Stories of Science and Fantasy

January 1952 (8)	W. E. Terry		3-1
*Special Delivery	Kris Neville	N	28M Terry
The Most Horrible Story	John W. Jakes	SS	1.5M Terry
Alias a Woo-Woo	Sherwood Springer	SS	7.5M McCauley
Yachting Party	Fox B. Holden	SS	4M Terry
Letter to the Editor	Richard Matheson	SS	3M Ruud
Return Engagement	Margaret St. Clair	SS	5M Terry
Run, Little Monster!	Chester S. Geier	NV	8.5M Terry
March 1952 (9)	Malcolm Smith		3-2
*Dark Destiny	Dwight V. Swain	N	28M Smith
Space Opera	John W. Jakes	SS	4M McCauley
Once Upon a Monbeast...	Charles E. Fritch	SS	2.1M McCauley
The Killer	J. T. Oliver	SS	1.2M
Ride the Crepe Ring	Milton Lesser	SS	5M Tillotson
Rebirth	Daniel F. Galouye	NV	15M McCauley
May 1952 (10)	Malcolm Smith		3-3
*Tonight the Sky Will Fall!	Daniel F. Galouye	N	25M Smith
Hideout	Fox B. Holden	SS	5M McCauley
Final Examination	Robert Sheckley	SS	7.5M McCauley
The Dark Came Out to Play...	Zenna Henderson	SS	3.2M McCauley
The Stranger	Gordon R. Dickson	SS	3.4M McCauley
Survivors	Arthur Dekker Savage	SS	7M
Destiny Uncertain	Rog Phillips	NV	10M Terry
July 1952 (11)	Harold W. McCauley		3-4
*No Time For Toffee!	Charles F. Myers	N	25M McCauley
The Reluctant Hero	Daniel F. Galouye	SS	7.5M Terry
"This World is Ours!"	Emil Petaja	SS	5M McCauley
The Mischievous Typesetter	Noel Loomis	SS	6.5M Terry
So Many Worlds Away...	Dwight V. Swain	NV	8M Terry
September 1952 (12)	Harold W. McCauley		3-5
*The Weapon From Eternity	Dwight V. Swain	N	35M Terry
It Knd Habben Tu Yui	Damon Knight	SS	3.2M Terry
The Dangerous Doll	Daniel F. Galouye	SS	5M Terry
Theft	Bill Venable	SS	5M Terry
Tomorrow the World!	Geoff St. Reynard	NV	10.5M Terry
October 1952 (13)	W. E. Terry		3-6
*Armageddon 1970	Geoff St. Reynard	N	37.5M Terry
Wanderlust	Alan E. Nourse	SS	4M Terry
Skin Game	John W. Jakes	SS	5.6M Terry
"Hey Ma, Where's Willie?"	I. M. Burkstein	SS	1.7M
Petrol	Richard H. Nelson	SS	3.5M McCauley
The Cosmic Bluff	Mack Reynolds	NV	8M Terry
Back cover photo: Nebulosity in Pleiades			
December 1952 (14)	Malcolm Smith		3-7
*Children of the Chromotron	S. J. Byrne	N	20M McCauley
Cinderella, Inc.	Harry C. Crosby	SS	1.5M McCauley
The Beachcomber	Damon Knight	SS	4.6M Terry
The Toy	Kris Neville	NV	1M McCauley
Writing Class	Robert Sheckley	SS	1M
Time Grabber	Gordon R. Dickson	SS	4.8M Terry
The Levitant	Daniel F. Galouye	NV	8M Terry
Back cover photo: M33 in Triangulum			

THE MAGAZINE OF FANTASY AND SCIENCE FICTION

February 1952 (12)	Chesley Bonestell	3-1
Ransom	H. B. Fyfe	
The Rape of the Lock: a Cavagan's Bar Story	L. Sprague de Camp & Fletcher Pratt	
Ugly Sister	Jan Struther	
from <u>The London Mercury</u> 1935		
Flood	L. Major Reynolds	
Mrs. Poppledore's Id	R. Bretnor	
Minister Without Portfolio	Mildred Clingerman	
The Good Life	J. J. Coupling	
The 8:29	Edward S. Sullivan	
Jizzle	John Wyndham	
from <u>Collier's</u> January 8, 1949 /John Beynon/		
The Giant Finn MacCool	W. B. Ready	
from <u>The Great Disciple</u> 1951		
The Pedestrian	Ray Bradbury	
from <u>The Reporter</u> August 7, 1951		
The Lonely Worm	Kenneth H. Cassens	
Hands Off	Edward Everett Hale	
from <u>Harper's New Monthly Magazine</u> March 1881		
If Grant Had Been Drinking at Appomattox	James Thurber	
from <u>The New Yorker Magazine</u> 1930		
The Hole in the Moon	Idris Seabright	
April 1952 (13)	George Salter	3-2
Love Thy Vimp	Alan E. Nourse	
SRL Ad	Richard Matheson	
Sealskin Trousers	Eric Linklater	
from <u>Sealskin Trousers</u> 1947		
The Dreamer	Alfred Coppel	
The Anomaly of the Empty Man	Anthony Boucher	
The Cheery Soul	Elizabeth Bowen	
from <u>Ivy Gripped the Steps</u> 1946 formerly <u>The Demon Lover</u> 1941		
A Tale to Tell	C. A. Barnett	
The Bitterness of Ghoril	Kay Rogers	
The Shout	Robert Graves	
from <u>The Woburn Books</u> 1929		
Machine	John W. Jakes	
The Doll's Ghost	F. Marion Crawford	
from <u>Uncanny Tales</u> 1911		
The Actinic Actor	H. Nearing, Jr.	
Letters to the Editor	Ron Goulart	



Continued from page 46

"let's pretend;" but thru Gardner's book has begun to appreciate the potential danger of not being always able to come back to the world of "let's observe."

Anyhow, Gardner's book is a thoroly fascinating one which will bear rereading. Someone has pointed out to me that he should be credited with opening up the new field of "psychoceramics"---- that branch of psychiatry specializing in the study of crackpots.

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THE MAGAZINE OF FANTASY AND SCIENCE FICTION continued

June 1952 (14)	Emsh	3-3
*Love	Richard Wilson	
The Causes	Idris Seabright	
The Desrick on Yandro	Manly Wade Wellman	
The Moon Maiden	Hannibal Coons	
from <u>Collier's</u> 1951		
The Brothers	Clifton Dance	
Finale	R. Bretnor	
from <u>The Pacific Spectator</u> 1949		
The Beach Thing	Ralph Robin	
Dragon on Somerset Street	Elmer Roessner	
from <u>Esquire</u> ? 1951		
Underground Movement	Kris Neville	
Artist at Work	Harold Lynch, Jr.	
The Call of Wings	Agatha Christie	
from <u>The Hound of Death and Other Stories</u> 1933		
The Business, As Usual	Mack Reynolds	
Lambikin	Sam Merwin, Jr.	
August 1952 (15)	George Gibbons	3-4
Hobson's Choice	Alfred Bester	
The Ancestral Amethyst	L. Sprague de Camp & Fletcher Pratt	
W. S.	L. P. Hartley	
from ? 1951		
The Tooth	G. Gordon Dewey	
Nine-Finger Jack	Anthony Boucher	
from <u>Esquire</u> ? 1951		
The Sling	Richard Ashby	
The Soothsayer	Kem Bennett	
from ?		
Who Shall I Say is Calling?	August Lerleth	
Listen	Gordon R. Dickson	
Nor Iron Bars	Dan Kelly and Cleve Cartmill	
Extra-Curricular	Garen Drussal	
Stair Trick	Mildred Clingerman	
Proof Positive	Graham Greene	
from <u>Nineteen Stories</u> 1947 & <u>Harper's Magazine</u> 1930		
The Gualcophone	Alan Nelson	
The Hour of Letdown	E. B. White	
from <u>The New Yorker Magazine</u> ? 1951		
September 1952 (16)	Emsh	3-5
Budding Explorer	Ralph Robin	
Hilda	H. B. Hickey	
Ganymedeus Sapiens: Modern Scientific	Dilemma Kennth R. Deardorf	(P)
*Mother	Alfred Coppel	
The Factitious Pentangle	H. Nearing, Jr.	
Extracts from a Bibliomaniac's Journal	Harry Lawton	
The Good Provider	Marion Gross	
The Fly	Arthur Porges	
The Mist	Peter Cartur	
Three Day Magic	Charlotte Armstrong	NV
from ? 1948		

THE MAGAZINE OF FANTASY AND SCIENCE FICTION continued

October 1952 (17)	Bonestell	3-6
Grenville's Planet	Michael Shaara	
The Black Ball	L. Sprague de Camp & Fletcher Pratt	
Talents	J. T. McIntosh	
Unpleasantness at Bludleigh Court	P. G. Wodehouse	
from ? 1929		
The First	Anthony Boucher	
Old Man Morgan's Grave	Miriam Allen DeFord	
The Darker Drink	Leslie Charteris	
from <u>Thrilling Wonder Stories</u> October 1947		
An Egg a Month From All Over	Idris Seabright	
Aunt Agatha	Doris P. Buck	
Ararat	Zenna Henderson	
The Third Level	Jack Finney	
from <u>Colliers</u> ? 1951		
Cover: Saturn, as seen from Dione		
November 1952 (18)	Emsh	3-7
The Little Movement	Philip K. Dick	
Winning Recipe	Mildred Clingerman	
from ? 1952		
Malice Aforethought	David Grinnell	
The Martian and the Magician	Evelyn E. Smith	
*Bring the Jubilee	Ward Moore	N
Bem	Charles T. Webb	
The Yellow Catfish	Vance Randolph	
The Wilderness	Ray Bradbury	
from ? 1952		
December 1952 (19)	Bonestell	3-8
To a Ripe Old Age	Wilson Tucker	
Happy Landing	Ester Carlson	
The Poisoner	Charles L. Harness	
Quit Zoomin' Those Hands Through the Air	Jack Finney	
from <u>Collier's</u> ? 1951		
Frances Harkins	Richard Coggin	
The Unidentified Amazon	H. Nearing, Jr.	
The Goodly Creatures	C. M. Kornbluth	
The Marble Ear	Gerald Heard	
They Bite	Anthony Boucher	
from <u>Unknown Worlds</u> August 1943		
Conroy's Public	Ron Goulart	

MARVEL SCIENCE FICTION (Suspended)

May 1952 (15)	Ames	3-6
*She Knew the Face of Evil	Robert Moore Williams	N Ames
Time Was	F. G. Rayer	N ?
also in <u>New Worlds</u> Winter 1951		
Brother	Frank Quattrocchi	NV Harrison
Rules of the Game	Milton Lesser	NV ?
The Subversive	Alfred Coppel	SS ?
Star Wife	Morton Klass	SS Harrison
Who's Zoo	L. Major Reynolds	SS ?
In-Group	L. Sprague de Camp	SS Williamson
Asylum	William Morrison	SS ?
Precedent	Daniel Keyes	SS Krenkel

NEW WORLDS (English Magazine)

January 1952 (13)	Quinn	5-13
*Pest	A. Bertram Chandler	NV Quinn
Alien Analysis	Dan Morgan	SS Hunter
Without Bugles	E. C. Tubb	SS Quinn
A Matter of Salvage	Sydney J. Bounds	SS Hunter
Operation Exodus	Lan Wright	SS Clothier
Electronics-To Come	Frank G. Kerr	A
March 1952 (14)	Clothier	5-14
*The Flame Gods	Sydney J. Bounds	NV Clothier
Enchanted Village	A. E. van Vogt	SS Quinn
from <u>Other Worlds</u> July 1950		
Third Party	E. C. Tubb	SS Hunter
The World That Changed	J. T. M'Intosh	SS Hunter
Asteroid City	E. R. James	SS Quinn
The Circle of the White Horse	Francis Arnold	A
May 1952 (15)	Quinn	5-15
Performance Test	John K. Aiken	NV Quinn
Precedent	Charles Gray	SS Clothier
Breaking Point	John Christopher	SS Quinn
Hideaway	Peter Hawkins	SS Hunter
Home is the Hero	E. C. Tubb	SS Hunter
A Merit for Fantasy	Leslie Flood	A
July 1952 (16)	Clothier	6-16
The ESP Worlds (1)	J. T. M'Intosh	SR Quinn
Man's Questing Ended	F. G. Rayer	NV Clothier
Men Only	E. C. Tubb	SS Quinn
The Temporal Rift	George Longdon	SS Hunter
Finishing Touch	A. Bertram Chandler	SS
September 1952 (17)	Quinn	6-17
Project -Peace!	Lan Wright	SS Clothier
Emergency Working	E. R. James	SS Hunter
The Broken Record	James Macgregor	SS Quinn
The Serpent	A. Bertram Chandler	SS Hunter
The Peacemaker	F. G. Rayer	SS Hunter
The ESP Worlds (2)	J. T. M'Intosh	SR Quinn
November 1952 (18)	Bull	6-18
*Unwanted Heritage	Charles Gray	NV Bull
Of Those Who Came	George Longdon	SS Quinn
Where No Man Walks	E. R. James	SS Hunter
Weapons For Yesterday	Stewart Winsor	SS Clothier
The ESP Worlds (3-conc)	J. T. M'Intosh	SR Quinn
Inquest-By Request	Leslie Flood	A

OTHER WORLDS SCIENCE STORIES

January 1952 (16)	H. W. McCauley	(4-1)3-5#13
*These Are My Children (1)	Rog Phillips	38M McCauley
The Real Flying Saucer	Kenneth Arnold	10M ?
Happy Solution	T. P. Caravan	2.1M Cartier
Act of God (2-conc)	Richard Ashby	14M Fuqua
March 1952 (17)	Malcolm H. Smith	4-2
*Gsrthnxrprpf (Gsrthnxrprpf on cover)	S. J. Byrne	10.5M McCauley
I'm a Stranger Here Myself	Eric Frank Russell	3.4M Cartier
These Are My Children (2-conc)	Rog Phillips	42.65M Terry
Final Appraisal	Mack Reynolds	3.85M McCauley
May 1952 (18)	Malcolm Smith	4-3
*The Golden Guardsmen (1)	S. J. Byrne	30M Terry
Tradition	J. T. McIntosh	14M Cartier
The Guardian of Eden	Richard Ashby	14M Tillotson
June 1952 (19)	Malcolm Smith	4-9
Robot-Unwanted	Daniel Keyes	5M Tillotson
Factor Unknown	Sam Merwin, Jr.	12M Tillotson
The Third Ear	Paul Fairman	7.5M McCauley
Gandolphus	Anthony Boucher	3M McCauley
Nightride and Sunrise	Jerome Bixby	11M Terry
The Golden Guardsmen (2)	S. J. Byrne	16.28M Arfstrom
London Becomes Space Conscious	E. J. Carnell	A
The Story of Science-Fiction's	Editors James V. Taurasi	A photographs
An Open Letter to Paul Fairman	R. A. Palmer	(?)A
July 1952 (20)	Malcolm Smith	4-5
*The Sun-Smiths (1)	Richard S. Shaver	15M Cartier
The Ultimate Death	Howard Dare	20M Terry
The Soaring Statue	L. Sprague de Camp	6.5M Terry
The Golden Guardsmen (3-conc)	S. J. Byrne	15.6M ?
August 1952 (21)	Malcolm Smith	4-6
*Plesse Me Plus Three	Walter M. Miller, Jr.	18M Tillotson
The Sun-Smiths (2)	Richard S. Shaver	19M Terry
Little Miss Boss	E. Everett Evans	10.8M Terry
Track of the Beast	Charles DeVet	10M Terry
Back cover by Robert Gibson Jones		
October 1952 (22)	Malcolm H. Smith	4-7
*The Naked Goddess	S. J. Byrne	32M Hornstein
Fearless Fergy	Edward Jacobs	2.2M Hornstein
The Sun-Smiths (3-conc)	Richard S. Shaver	16.25M Terry
Last Minute	T. P. Caravan	2.2M Terry
Lost Continents (1)	L. Sprague de Camp	
Back cover by Robert Gibson Jones		
November 1952 (23)	Robert Gibson Jones	4-8
*The Scarpein of Delta Sira	G. H. Irwin	33.5M Terry
Alternate Universe	Mack Reynolds	2.8M McCauley
Lost Continents (2)	L. Sprague de Camp	10M illos
Beyond the Barrier (1)	Richard S. Shaver	17.5M Hornstein & McCauley
Fish Story	T. P. Caravan	2.7M Terry
Day of Departure	Alan J. Ramm	.425M Kveskin
Back cover by J. Allen St. John		

OTHER WORLDS SCIENCE STORIES continued

December 1952 (24)	Malcolm Smith	4-9
The Identity of Sue Tenet	Frank Patton	19M McCauley
Q-B-B	Alan E. Nourse	10.5M Tillotson
Patent Medicine	William C. Bailey	8M Terry
Lost Continents (3)	L. Sprague de Camp	8.5M maps
Beyond the Barrier (2)	Richard S. Shaver	15M Hornstein
Space Opera	Charles T. Webb	.5M Kveskin
Back cover by Robert Gibson Jones		

SCIENCE FICTION ADVENTURES

November 1952 (1)	Van Dongen	1-1
The Fires of Forever	Chad Oliver	N Van Dongen
Make Mine Mars	Cyril Kornbluth	NV Orban
The 21st Generation	Irving B. Cox, Jr.	NV Schecterson
Interplanetary Tin Can	Ross Rocklynnne	SS Raymond
A Day's Work	Wilmar H. Shiras	SS Gari
The Ordeal of Professor Klein	L. Sprague de Camp	SS Gari
Recognition	Thomas C. Pace	SS Schecterson
The Persuasive Man	Roger Dee	SS Orban
The Robots Are Coming	F. M. Turner	A
How Phonetic Can You Get?	Lester del Rey	A

SPACE SCIENCE FICTION

May 1952 (1)	Orban	1-1
Pursuit	Lester del Rey	N Orban
Youth	Iseac Asimov	NV Schecterson
The Ego Machine	Henry Kuttner	NV Harrison
Ultroom Error	Jerry Sohl	SS Geri ?
To Each His Star	Bryce Walton	SS Orban
September 1952 (2)	Bergey	1-2
A Matter of Faith	Michael Sherman	N Poulton
Moon-Blind	Erik van Lhin	NV Orban
Official Record	Fletcher Pratt	NV Schecterson
The Fence	Clifford D. Simak	SS Gari
The God in the Bowl	Robert E. Howard	
	edited by L. Sprague de Camp	SS Schecterson
The Barrier	Murray Leinster	SS Orban
With Wings	John Jakes	SS Schecterson
The Revisor	Theodore L. Thomas	SS Gari
November 1952 (3)	Bergey	1-3
Moonwalk	H. B. Fyfe	N Orban
Be Fruitful and Multiply	Michael Shaara	NV Emsh
Unto Him That Hath	Philip St. John	NV Ebel
A Lack of Verisimilitude	Walt Sheldon	SS Raymond ?
Walk to the World	A. J. Budrys	SS Ebel
Hero's Way	Judith Merrill	SS Gari
Saucers in the Belfry	Larry Shaw	A
The Big Convention	Lester del Rey	A

PLANET STORIES

January 1952 (52)	Anderson	5-4
*Sargasso of Lost Starships	Poul Anderson	N Vestal
Calling World-4 of Kithgol	H. B. Fyfe	NV Valigursky
The Android Kill	John Jakes	SS Valigursky
A Fine Day for Dying	John Martin	SS Vestal
The Vanderlark	M. St. Clair	SS McWilliams
Last Call	Bryce Walton	SS Vestal
It	Hayden Howard	SS ?
The Dancers	Wilton Hazzard	SS
March 1952 (53)	Anderson	5-5
*Captive of the Centaurianess	Poul Anderson	N Emsler
Tonight the Stars Revolt!	Gardner F. Fox	N Vestal
The Ambassadors From Venus	Kendell Foster Crossen	NV Vestal
Ricochet on Miza	Gordon R. Dickson	SS Napoli
Is That You Keluchli?	Dick Hetschel	SS Vestal
Return of a Legend	Raymond Z. Gallun	SS Emsler
May 1952 (54)	Anderson ?	5-6
*War-Maid of Mars	Poul Anderson	N Vestal
The Reluctant Colonist	J. T. McIntosh	NV Emsler
Doomsday 257 A. G.	Bryce Walton	NV Vestal
When the Spoilers Came	Robert Moore Williams	NV Emsler ?
Criteria	Peter Phillips	SS Freas
The Bloodhounds of Zirth	Lloyd Palmer	SS Vestal
Spacemen Are Born	Bolling Branham	SS ?
Venus Hate	John McGreevey	SS Beecham
July 1952 (55)	Anderson	5-7
*The Man Who Staked the Stars	Charles Dye	N Vestal
The Wealth of Echindul	Noel Loomis	NV Emsler
Master of the Moondog	Stanley Mullen	NV Freas
One Purple Hope!	Henry Hasse	SS Vestal
Acid Bath	Vaseleos Carson	SS Vestal
Beyond Lies the Wub	Philip K. Dick	SS Vestal
Bride of the Dark One	Florence V. Brown	SS Vestal
Frozen Hell	John Jakes	SS Emsler
September 1952 (56)	Vestal	5-8
Evil Out of Onzar	Mark Ganes	N Vestal
Zero Data	Charles Saphro	NV Vestal
The Star Plunderer	Poul Anderson	NV Vestal
*The Slaves of Venus	Edwin James	NV Vestal
The Gun	Philip K. Dick	SS Vestal
Thompson's Cat	Robert Moore Williams	SS Freas
Big Pill	Raymond Z. Gallun	SS Vestal ?
November 1952 (57)	Anderson	5-9
*Shannach-The Last	Leigh Brackett	N Emsler
The Conjurer of Venus	Conan T. Troy	NV Freas
As It Was	Paul L. Payne	NV Vestal
The Rhizoid Kill	Jack Bradley	SS ?
The Luminous Blonde	Hayden Howard	SS Freas
A Planet Named Joe	S. A. Lombino	SS Vestal ?
Captain Chaos	D. Allen Morrissey	SS Pike

SCIENCE FICTION QUARTERLY (New Series)

February 1952 (4)	Milton Luros	1-4
Three Worlds in Shadow	Joe Gibson	N Poulton
Rogue Princess	L. Sprague de Camp	NV Luros
Communicado	Katherine MacLean	SS Luros
Ordeal on Syrtis	Milton Lesser	SS Luros
*Intervention	Michael Sherman	SS Luros
May 1952 (5)	Milton Luros	1-5
*The Shining City	Rena M. Vale	N Poulton
When in Doubt, Mutate!	E. Hoffman Price	NV Poulton
Extra-Secret Agent	H. B. Fyfe	NV ?
The Luckiest Man Alive!	William Morrison	SS Lawrence
We, the People	Ward Moore	SS ?
The Black Magic of Yesterday	Eugene W. Nelson	A ?
Science in Science Fiction #4	The Psychological Story James Blish	A Luros
August 1952 (6)	Milton Luros	1-6
All the Answers	Rog Phillips	NV ?
The Seven Securities	Hamlin Daly	NV Poulton
Goblin Planetoid	Vaseleos Garson	NV ?
Wild Talents, Inc.	Milton Lesser	SS ?
Welcome	Alfred Coppel	SS ?
Alien Restoration	Charles Dye	SS Kiemle
*Silent Partner	S. A. Lombino	SS ?
(Stories this issue illustrated by Kiemle, Luros, Murphy, & Poulton)		
November 1952 (7)	Milton Luros	2-1
The Timeless Ones	Eric Frank Russell	NV Orban
The Captive Audience	Larry Shaw	NV ?
*Defender of the Faith	Alfred Coppel	SS ?
The Prowler	William C. Bailey	NV ?
Scent of Danger	William Morrison & Harry Nix	SS Kiemle
Signpost in the Sky	W. Malcolm White	SS ?
The Last Robot	Richard Terzian	SS ?
Horatio, The Creator	Francis L. Fugate	SS Murphy
Did Science Fiction Predict Atomic Energy?	Robert A. Madle & Sam Moskowitz	A ?
(Stories this issue illustrated by Kiemle, Luros, Murphy & Orban)		

SCIENCE-FANTASY (English Magazine)

Spring 1952 (4)	Bull	2-4
Resurrection	John Christopher	NV Bull
Next in Line	A. Bertram Chandler	SS Quinn
The Treasure of Tagor	Sydney J. Bounds	SS Quinn
Plimsoil Line	F. G. Rayer	SS Hunter
Outworlder	Peter Hawkins	SS Clothier
Autumn 1952 (5)	Quinn	2-5
*Stitch in Time	J. T. M'Intosh	SS Quinn
Was Not Spoken	E. E. Evans	SS Quinn
Circus	Peter Hawkins	SS Clothier
Not As We Are	E. R. James	SS Hunter
Enemy in their Midst	Alan Barclay	SS Clothier

SPACE STORIES

October 1952 (1)	Emsler	1-1
*Man of Two Worlds	Bryce Walton	N Orban
The Invaders	Gordon R. Dickson	NV Schomburg
Big-Top on Jupiter	Noel Loomis	NV Orban
Continued Story	Margaret St. Clair	SS Poulton
And Return	Henry Hasse	SS Orban
The Whatsits	Miriam Allen de Ford	SS Emsler
Perils of Empty Space	Norman B. Wiltsey	A
December 1952 (2)	Earle K. Bergey	1-2
*Planet of the Damned	Jack Vance	N Emsler
Get Along Little Unicorn	Kendell Foster Crossen	NV Poulton ?
The Toy Tiger	Phyllis Sterling Smith	SS Poulton
The Last Test	Robert Zacks	SS Dreary
Revenge	William Morrison	SS Orban
The Rocket in Warfare	Norman B. Wiltsey	A

TWO COMPLETE SCIENCE-ADVENTURE BOOKS

Spring 1952 (5) /Jan-Mar/ The Humanoids	Anderson Jack Williamson	1-5 Vestal
1949 Simon and Schuster <u>Astounding Science Fiction</u> March, April, May 1948 "...And Searching Mind"		
The Outcasts of Venus	Anaximander Powell	Vestal
Summer 1952 (6) /Apr-June/ The Cructars Are Coming! Minions of the Moon	Anderson Paul Lawrence Payne William Gray Beyer	1-6 Vestal Vestal
1950 Gnome Press <u>Argosy</u> 3 part serial beginning April 22, 1939		
Winter 1952 (7) /Oct-Dec/ Beyond This Horizon	Anderson Anson McDonald (R. A. Heinlein)	1-7 Vestal
Fantasy Press 1948 <u>Astounding Science Fiction</u> April, May 1942		
The Magellanics	Alfred Coppel	Vestal

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STARTLING STORIES

January 1952 (72)	Earle Bergey	24-3
*Journey to Barkut	Murray Leinster	N Finlay
parts appeared in <u>Fantasy Book</u> #7 & #8		
Lost Art	A. Bertram Chandler	NV Poulton
The Great Idea	Raymond Z. Gallun	SS Orban
The Wheel	John Wyndham	SS Poulton
How Green Was My Martian	Mack Reynolds	SS Napoli
February 1952 (73)	Earle Bergey	25-1
Vulcan's Dolls	Margaret St. Clair	N Finlay
A Violation of Rules	Fletcher Pratt	NV Orban
The Subversives	Chad Oliver	SS Napoli
The Shadows	Leigh Brackett	SS Vestal ?
The First Spaceman	Gene L. Henderson	SS Vincent
Who Knows His Brother	Graham Doar	SS Napoli
Piloted Rockets	Willy Ley	A Orban
March 1952 (74)	Earle Bergey	25-2
*The Well of the Worlds	Henry Kuttner	N Finlay
Things of Distinction	Kendell Foster Crossen	NV Finlay
Lady Killer	Chad Oliver	SS ?
The Hunters	Walt Sheldon	SS ?
Escape From Earth	Samuel Mines	A
April 1952 (75)	Schomburg	25-3
*The Glory That Was	L. Sprague de Camp	N Lawrence
The Last Days of Shandakor	Leigh Brackett	NV Schomburg
The Intruder	Oliver Saari	SS Orban
Welcome to Luna	Charles E. Fritch	SS Schomburg
Looking For Something?	Frank Herbert	SS Dreany
May 1952 (76)	Schomburg	26-1
*The Hellflower	George O. Smith	N Finlay
The Gnome's Gneiss	Kendell Foster Crossen	NV Schomburg
The Muralist	Margaret St. Clair	SS Vincent
Take a Seat	Eric Frank Russell	SS Dreany
From Outer Space	Robert Zacks	SS Schomburg
June 1952 (77)	Earle Bergey	26-2
*Dragon's Island	Jack Williamson	N Orban
abridged from the Simon & Schuster book 1951		
Sabotage on Sulfur Planet	Jack Vance	NV Schomburg
The Watcher	Charles E. Fritch	SS Emsler
Skin Deep	Tarr Roman	SS Vincent
Problem For Emmy	Robert Sherman Townes	SS Orban
The Ambassadors	Anthony Boucher	SS Schomburg
The Men in the Moons	R. J. McGregor	SS Schomburg
Man's Enduring Dream: The Spaceship	Norman B. Wiltsey	A
July 1952 (78)	Alex Schomburg	26-3
Passport to Pax	Kendell Foster Crossen	N Finlay
Collision	Raymond F. Jones	NV Schomburg
All the Time in the World	Arthur C. Clarke	SS Dreany
New Universe	William Morrison	SS Emsler
The Best Policy	Phyllis Sterling Smith	SS Orban
Mr. Circe	Miriam Allen DeFord	SS Schomburg
Courtesy Call	Ross Rocklynne	SS ?

STARTLING STORIES continued

August 1952 (79)	Earle Bergey	27-1
*The Lovers	Philip Jose Farmer	N Finlay
The Hour of the Mortals	Kendell Foster Crossen	NV Schomburg
Page and Player	Harry Neal	NV Orban
Major Venture and the Missing Satellite	Charles E. Fritch	SS Schomburg
Family Tree	Boyd Ellanby	SS Poulton
Noise	Jack Vance	SS Emsler
Here Lies Bottlethwaite	Dave Dryfoos	SS Napoli
September 1952 (80)	Walter Popp	27-2
*Big Planet	Jack Vance	N Stevens
The Obligation	Roger Dee	NV Finlay
The Perfect Gentleman	R. J. McGregor	SS Stevens
Night Talk	Charles E. Fritch	SS ?
Trigger Thoughts	Curt Storm	A Schomburg
October 1952 (81)	Jack Coggins	27-3
Asylum Earth	Bruce Elliott	N Finlay
The Guided Man	L. Sprague de Camp	NV Schomburg
Throwback	Miriam Allen deFord	SS Stevens
Notice of Intent	Phyllis Sterling Smith	SS Orban
Gravesong	Walter Miller, Jr.	SS Stevens
Disposal	Stanley Whiteside	SS Poulton
The Outcome	J. B. Wood	V Schomburg
Four Centuries of Planets	R. S. Richardson	A SAE ?
November 1952 (82)	Walter Popp	28-1
*The Star Dice	Roger Dee	N Poulton
The Crook in Time	R. J. McGregor	NV Schomburg
The Night the World Turned Over	Joel Townsley Rogers	NV Orban
Proposal	L. Sprague de Camp	SS Poulton
Some Like It Cold	Dave Dryfoos	SS Dreany
December 1952 (83)	Emsh	28-2
*The Long View	Fletcher Pratt	N Finlay
Whoever You Are	Judith Merrill	NV Emsh
Love That Air!	Kendell Foster Crossen	NV Schomburg
The Children	Miriam Allen deFord	NV Orban
Sail On! Sail On!	Philip Jose Farmer	SS Dreany
The Book of the Dead	H. H. West	SS Orban
Show Me the Way to Go Home	Gordon R. Dickson	SS ??
The Silicone World	Fletcher Pratt	A

SUSPENSE: The High-Tension Magazine (suspended)

Winter 1952 (4)	**indicates fantasy or science fiction	1-4
Deadly Danger	R. J. Burrough	SS Rice
And Never Come Back	Dorothy Marie Davis	SS
You Killed Elizabeth	Brett Halliday	SS 1951 reprint
**The Screaming Woman	Ray Bradbury	SS 1951 reprint
Ask No Quarter	Duane Yarnell	SS
Give Back the Dead	James Robbins Miller	SS 1949 reprint
The Way Out	Lorrie McLaughlin	SS
**Hot Eyes	Dean Evans	SS
The Third Degree	Charles Lenart	SS
Find the Witness	Ted Stratton	SS Emsh
Murder Town	Raymond Drennen	NV Docktor

THRILLING WONDER STORIES

February 1952 (174)	Bergey ?	39-3
Abercrombie Station	Jack Vance	N Finlay
The Regal Rigelian	Kendell Foster Crossen	NV Orban
Survival	John Wyndham	NV Orban
The Star Minstrel	Walt Sheldon	SS Orban
Solution Vital	Walter Kubilius & Fletcher	Pratt SS Schomburg
And Someday to Mars	Frank Belknap Long	SS Napoli
Alien Psychologist	Erik Fennel	SS Orban
April 1952 (175)	Emsh	40-1
Double Jeopardy	Fletcher Pratt	N Finlay
Moment Without Time	Joel Townsley Rogers	NV Orban
The Planet Mender	George O. Smith	NV Schomburg
Counter-Transference	William F. Temple	NV Poulton
The Foodlegger	Richard Matheson	SS ?
The Promise	D. S. Halacy, Jr.	SS Schomburg
Public Eye	Anthony Boucher	SS Emsler
June 1952 (176)	Bergey	40-2
The Gadget had a Ghost	Murray Leinster	NV Orban
The Square Cube Law	Fletcher Pratt	NV Finlay
Bombs Awry	George O. Smith	NV Schomburg
Papa Knows Best	Wallace Umphrey	SS Poulton
Such an Angel	R. J. McGregor	SS Orban
The Foxholes of Mars	Fritz Leiber	SS Dreany
Systems Within a System	James Blish	A
August 1952 (177)	Emsh	40-3
Lords of the Morning	Edmond Hamilton	N Schomburg
Counterfeit	Alan E. Nourse	NV Orban
Cholwell's Chickens	Jack Vance	NV Finlay
The Middle of the Week After Next	Murray Leinster	SS Orban
Hallucination	Charles E. Fritch	SS Schomburg
The Quaker Lady and the Jelph	Phyllis Sterling Smith	SS Poulton
Sort of Like a Flower	Jerome Bixby	SS Napoli
Pluto and Beyond	James Blish	A
October 1952 (178)	Earle K. Bergey	41-1
*The Bird of Time	Wallace West	N Finlay
The Kokod Warriors	Jack Vance	NV Orban
The Polluxian Pretender	Kendell Foster Crossen	NV Schomburg
Fool's Errand	Paul Lawrence Payne	SS Stevens
Remembrance of Things to Come	William Ratigan	SS Poulton
The Reasonable People	Roger Dee	SS Murphy ?
Earths of Other Suns	James Blish	A
December 1952 (179)	Walter Popp	41-2
*The Caphian Capar	Kendell Foster Crossen	N Schomburg
Canterbury April	Raymond F. Jones	N Finlay
What's It Like Out There?	Edmond Hamilton	NV Orban
Lesson in Survival	Frank Belknap Long	SS Poulton
No Land of Nod	Sherwood Springer	SS Finlay
The Sign of Homo Sap	Dave Dryfoos	SS Orban ?
Paradox Planet	Roger Dee	SS Schomburg
A Planet in Doubt	James Blish	A

WEIRD TALES

January 1952 (262)	Jon Arfstrom	44-2
*The Black Island	August Derleth	NV Humiston
Ooze	Anthony M. Rud	NV Napoli
from <u>Weird Tales</u> March 1923		
Lucy Comes to Stay	Robert Bloch	SS Eberle
The Seamstress	E. Everett Evans	SS Kidwell
The Guard of Honor	Paul Suter	SS Dolgov
from <u>Weird Tales</u> July-August 1923		
Lovers' Meeting	Harold Lawlor	SS ?
Cat's Cradle	E. W. Tomlinson	SS Eberle
The Iron Hands of Katzaveere	David Eynon	SS Eberle
Cat-Eyes	Harriet A. Bradfield	V Eberle
Not Altogether Sleep	Clark Ashton Smith	V Eberle
Sonnet for the Psychoanalysts	Clark Ashton Smith	V Eberle
March 1952 (263)	Joseph Eberle	44-3
*Morne Perdu	Alice Drayton Farnham	NV ?
The Horror at Red Hook	H. P. Lovecraft	NV Arfstrom
from <u>Weird Tales</u> January 1927		
The Monkey Ship	Garnett Radcliffe	SS Eberle
The Mask	Curtis W. Casewit	SS ?
The Scarred Soul	Seabury Quinn	SS Bok
The Prism	Mary Elizabeth Counselman	SS Eberle
The Place of Desolation	August Derleth	SS ?
Jungle Beasts	William P. Barron	SS Napoli
from <u>Weird Tales</u> May 1923		
O Golden-Tongued Romance	Clark Ashton Smith	V Eberle
The Bride of Death	Joseph Howard Krucher	V Krucher
May 1952 (264)	Virgil Finlay	44-4
*The Lamia in the Penthouse	Thorp McClusky	NV Finlay
Rhythmic Formula	Arthur J. Burks	SS Arfstrom
A Bit of Moss	Suzanne Pickett	SS Eberle
The Eighth Green Man	G. G. Pendarves	SS Cleland
from <u>Weird Tales</u> March 1928		
She Wore a Black Rose	Frederick Sanders	SS ?
Dark Laughter	Garnett Radcliffe	SS Eberle
The Fifth Candle	Cyril Mand	SS Finlay ?
from <u>Weird Tales</u> January 1939		
The Little Tree	C. F. Birdsall	SS Eberle
The Night Road	August Derleth	SS Finlay
The Devil of Maniara	Douglas Leach	SS ?
from ? copyright 1933 by Doubleday Doran & Co., Inc.		
Father's Vampire	Alvin Taylor & Len J. Moffatt	SS Napoli
Double Haunt	Joseph Howard Krucher	P
Out of Space	Dorothy Quick	V Eberle
Ghost Port	Pauline Booker	V ?

THE UNIVERSITY OF CHICAGO SCIENCE FICTION CLUB

Meetings every two weeks
during the academic year

Interested people should contact the present chairman:
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WEIRD TALES continued

July 1952 (265)	Jon Arfstrom	44-5
*Hell's Bells	Duncan H. Munroe	Arfstrom
Which's Witch?	Harold Lawler	?
The Emperor's Letter	David Eynon	Eberle
Elmer Bittersnutt and the Three	Bears Harry Botsford	Napoli
There Was Soot on the Cat	Suzanne Pickett	Arfstrom
The Green Parrot	Joseph Brennan	Coye
The Temple of Serpents	Paul Ernst	??
from <u>Weird Tales</u> October 1928		
The Plaid	Abrach	Finlay
Live Evil	Emil Petaja	?
The Lakes of Nai Loodie	Donald F. Vieweg	?
Alethia Phrikodes	H. P. Lovecraft	V Arfstrom
Black Candles	Yetza Gillespie	V ?
A Weirduotation	Joseph Howard Krucher	P
September 1952 (266)	Virgil Finlay	44-6
*Hallowe'en in a Suburb	H. P. Lovecraft	V Finlay
Island of the Hands	Margaret St. Clair	SS Arfstrom
Table Number Sixteen	Curtis W. Casewit	SS Arfstrom
One Fantastic Day	Frederick Sanders	NV Eberle
A Habit Out of History	David Eynon	SS Eberle
The Archive	Henry T. Simmons	V Humiston
Where To, Please?	L. Sprague de Camp & Fletcher Pratt	SS ?
The Phantom Express	H. Thompson Rich	SS ?
from <u>Weird Tales</u> October 1928		
Sa'antha	E. Everett Evans	SS Eberle
The Lost Path	August Derleth	SS Finlay
The Singing Shadow	Yetza Gillespie	V ?
The Sin-Eater	G. G. Pendarves	NV ?
from <u>Weird Tales</u> December 1928		
November 1952 (267)	Anthony Di Giannurio	44-7
*Black as the Night	Alice Farnham	SS Finlay
The Unicorn	Frank Owen	SS Eberle
Astra	Arthur J. Burks	SS Napoli
The Artist and the Door	Dorothy Quick	SS Freas
The Japanes Tea Set	Francis J. O'Neil	SS Eberle
Fermentation	Curtis W. Casewit	SS Di Giannurio
The Chapel of Mystic Horror	Seabury Quinn	NV Krucher
from <u>Weird Tales</u> December 1928		
The Mermaid	Leah Bodine Drake	V Dolgov
The Chain	Hamilton Craigie	SS Arfstrom
from <u>Weird Tales</u> March 1923		

NEBULA SCIENCE FICTION (Scottish Magazine)

Autumn 1952 (1)	Alan Hunter	1-1
*Robots Never Weep	E. R. James	N
Letter From the Stars	A. E. Van Vogt	SS
from <u>Arkham Sampler</u> ?		
from <u>Out of This World Adventures</u> July 1950		
The Ass's Ears	Peter J. Ridley	SS